

Myths of Belfast

The Process of Poetic Experience

Volume 1 of 1.

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I confirm that the word count of the thesis is less than 100,000 words.

“People think dreams aren’t real just because they aren’t made of matter, of particles. Dreams are real, but they are made of viewpoints, of images, of memories and puns...and lost hopes.”

Neil Gaiman, *Preludes & Nocturnes*

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Abstract

Despite being overtaken by newer philosophical theories Cartesian Dualism remains the common-sense model of spatial understanding. This leads to difficulties when it comes to urban masterplans; not just in their formulation but also in their inevitable critique. This thesis seeks to develop a model of spatial understanding which permits a reflexively aware comprehension of the ambiguous nature of urban identity; something which plays a pivotal role in the perceived success or failure of urban plans. The model suggests that understanding – along with the city as a manifestation of social action – is better conceived of as a process rather than a product.

Key to this proposition is the development of a new practice-based mixed methodology. The researcher's attempts at mapping the city of Belfast developed into the deployment of psychogeographic walking practices to interrogate the urban fabric. These walks – documented in notebooks, photographs and video – became more sophisticated as they were influenced by the contemporary retranslation of psychogeography into mythogeography – as located in the work of Smith.¹ The problem of representing these walks lead to the use of film; a technique which also became gradually more sophisticated as urban narratives – or myths – were incorporated into the filmed walks.

Three mythological themes were drawn out of the textual research augmented by a series of interviews conducted using Alvesson's reflexive

¹ Phil Smith. *Mythogeography: A Guide to Walking Sideways*. Axminster, Devon: Triarchy Press, 2010.

interview technique.² These were used to develop a narrative which, during a six-month residency with the Digital Arts Studio, was used to produce the forty-minute film 'Myths of Belfast.' Combining the urban cinematic theory of Penz³ with mythogeographic practice, the film was devised in such a way as to evade the potentially objectified nature of film; instead intended to have a catalytic effect on the process of urban understanding.

In developing a new model of understanding it is demonstrated that the city is better conceived of as a process rather than a product – a non-ideological approach to urbanism highlighting the importance of tacit poetic interpretations when it comes to spatial understanding. This thesis demonstrates that the unique practice-based mixed methodology developed here allows the city to be considered as such, resulting in an enriched understanding of the urban environment.

² Mats Alvesson. *Interpreting Interviews*. London: Sage Publications Ltd, 2011.

³ François Penz, and Andong Lu. *Urban Cinematics: Understanding Urban Phenomena through the Moving Image*. Bristol: Intellect, 2011.

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Finally, I thank my wife Christine for her stoicism and support throughout this often bewildering and disruptive process.

In addition to thanks I also wish to offer an apology; an expression of regret at my previous cynicism and ingratitude towards the City of Belfast. This project has demonstrated that you can be a delightful and fascinating place as well as allowing me to comprehend and appreciate your imperfections. I now see how important you are to who I am.

Preface

The following thesis is the product of the pedagogy fostered by the architecture school of the University of Ulster from its establishment in 2003.⁴ ‘Architecture is a social art’ was the mantra first advocated by Dr Ruth Morrow, Jürgen Patzak-Poor and Dr Bill Thompson in the early years of the course, an idiom which provided me – a naïve student of the profession – with a strong datum of architectural understanding. My undergraduate dissertation – examining Alain De Botton’s use of the work of Wilhelm Worringer’s *Abstraction and Empathy*⁵ in his treatise *The Architecture of Happiness*⁶ – began to question the binary nature of art criticism and architectural discourse.

These interests – the social context of architecture and the reductive nature of dualism – provided the basis of my postgraduate dissertation. Investigating the unexpected ratification of Heideggerian phenomenology⁷ found within contemporary social neuroscience⁸ – based on the denial of Cartesian Dualism – the proposition developed there laid the foundations of the research project documented here. This thesis, however, has one key

⁴ Now known as the Belfast School of Architecture and the Built Environment at Ulster University.

⁵ Wilhelm Worringer. *Abstraction and Empathy: A Contribution to the Psychology of Style*. Mansfield Centre, Conn.: Martino Fine Books, 2014.

⁶ Alain de Botton. *The Architecture of Happiness*. Penguin, 2014.

⁷ Heidegger’s examination of the difference between the object and the thing.
– Martin Heidegger. *Being and Time*. Oxford: Blackwell, 1966.

———. *Poetry, Language, Thought*. Harper Colophon Books. New York; London: Harper & Row, 1975.

⁸ Antonio R Damasio. *Descartes’ Error: Emotion, Reason and the Human Brain*. London: Papermac, 1996.

———. *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain*. London: Vintage, 2004.

difference with regards to the earlier writing that triggered it; practical application.

Establishing the connection between thought and activity was vital if the academic aspect was ever to elevate itself above that of philosophical parlour game, but as I struggled with this application it occurred to me that I was dealing with yet another dualist construct – theory and practice. With this realisation, the dominance and all-pervasiveness of the dualist mode of thought was revealed. It appeared that almost every aspect of our normative thought process was driven by binary division – male/female, black/white, rich/poor. The digitisation of complex socio-political issues struck me as being both absurd and tyrannical, yet I would constantly find myself lapsing back into the dualist construct. It appears to be the default mode of thought, hardwired into Western thinking. Apparently, some effort is required to overcome this.

The fruits of such an effort are contained within the following pages. Residing somewhere between theory and practice this thesis seeks to critique the effect dualism has had on the physical environment of Belfast, a city which has arguably been defined by binary division.⁹ Its findings are both methodological and theoretical, not only bridging the gap between theory and practice but calling into question the validity and usefulness of such a division when it comes to practising the social art of architecture.

⁹ It will be argued here, both for and against.

Introduction

Introduction



Figure 1 - The researcher photographing the city from the summit of Cave Hill. Photo by John Molloy, 19/06/2013.

Belfast is the principal city of Northern Ireland; a territory whose uncertain status as a distinct state, country, province or region which is a constituent part of the United Kingdom while also being physically part of the island of Ireland has resulted in passionate political discourse and prolonged periods of violent conflict over the past four-hundred years.¹⁰

As a citizen of Belfast, I possess an intimate and private knowledge of Belfast, enjoying and enduring a bitter-sweet relationship with the city; a feeling of being both defined by and alienated by it. As a child growing up in the eastern suburbs of the city in the late eighties, through the final movements of The Troubles, I was fairly protected from the city and its politics. My understanding of the physicality of the city was fragmentary. Outside of my own home in the leafy suburban street of Martinez Avenue, the

¹⁰ These are massively complex extrapolations on commodified and highly poetic phenomena which create a grand narrative ratifying the current set of socio-spatial relationships, affording the interpretation with a false sense of history in that it is not only used to make decisions relating to the projected future, but it is also used to shape the historical narrative.



Figure 2 - The junction of Martinez Avenue and North Road. Taken 21.01.18.

earliest memory of being 'in the city' was my route to school. From Martinez Avenue, turning right onto the North Road and travelling most of this affluent road's length, at first to Dundela Infants School and then to Strandtown Primary School. I made this journey around one and a half thousand times over seven years, sometimes being driven, sometimes being walked by a parent, but most of the time making the trip solo on foot. As such, this simple journey is engrained in my psyche, each landmark full of personal meaning.

The North Road bridge, spanning a deep leafy chasm with a winding tarmac path disappearing towards the distant city (see Fig. 3). It would be several years before I learnt that this was a redundant railway track which once connected the east of the city with the Ards peninsula. It would be yet another few years before I understood that the railway had been key to the development of the area, with my own street as well as Kirkliston Drive and

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Figure 3 – The view from North Road bridge. Taken 21.01.18.

Cyprus Avenue – two more landmarks along the route – being built as commuter suburbs to justify the expense of the railway. Further along the route, at the point where the North Road intersects with the much busier Upper Newtownards Road, sits a large stone house with the words ‘Dr Bolton’ emblazoned on the fanlight above the door. While the house is a striking presence along the road, for me the landmark in this case was the fence which surrounded its sizable garden. The simple slatted fence was entirely obscured in places by hedge growth, but there was an area towards the corner where the growth had been cut back completely and the bright yellow colour of the fencing indicated that this part was a more recent addition (see Fig. 4). This, so I had been told, was the area where a car bomb had detonated in a police officer’s car as they travelled to work.¹¹

¹¹ While unconfirmed, this event could have been the killing of Gabriel Mullaly, an ex-RUC officer who, on 27 February 1989, was “Killed by booby trap bomb attached to his car which exploded while



Figure 4 – Dr Bolton’s fence, taken 21.01.18. Coincidentally, a section of the fence had been recently replaced due to a car accident occurring at this corner several weeks before the photograph was taken.

This was perhaps my first encounter with ‘The Troubles,’ but on reflection there were several other incidents, taken for granted at the time as they were more related to everyday life rather than a specific incidence of violence. Growing up, I enjoyed Northern Ireland’s romantic narratives; including those of mythical Ulster heroes such as Cú Chulainn and Finn McCool and historical accounts of the Clandeboyne O’Neills and the English Chichester dynasty. These gradually became mixed with less enchanting but more immediate stories of burnt streets and bombed bus stations.¹² There are vague

travelling along North Road, Bloomfield, Belfast.” The researcher would have been four years old at the time so, while the details of this anecdote are only partially remembered, the timing appears to fit.
 – “CAIN: Victims: Memorials: Search Results Page.” Accessed January 14, 2018.
<http://cain.ulst.ac.uk/victims/humanface/chron/1989.html>.

¹² Ciarán Carson. *The Táin*: Translated from the Old Irish Epic Táin Bó Cúailnge. Original edition. London: Penguin Classics, 2008.

–Kuno Meyer. *Fianaigeacht: Being a Collection of Hitherto Unedited Irish Poems and Tales Relating to Finn and His Fianna*. Hardpress Publishing, 2013.

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memories of high walls around the law courts – considerably more aggressive than those there now – viewed from the windows of the bus on the way into town; tooled up soldiers, wearing bulky camouflaged jackets, helmets and sporting automatic rifles standing casually on street corners without drawing any attention; crossing through turnstiles in walls made from metal plate and wire mesh while strangers rifled through my parent's belongings¹³; my dad being frequently home late from work due to something called a 'bomb scare.'

Unlike the mythological and historical tales, these are episodes with no clear narrative, constantly disputed and reinterpreted according to the storyteller and the position they had assumed within the ideologically narrow confines of the Irish Question.¹⁴ While politically remote from the Troubles of the late twentieth century, the social relationships precipitated by the Irish Question persisted over the following century. They became heightened as the years went by, creating a highly mythologised set of socio-political ideologies of

– Jonathan Bardon and H. V. Bell (1982) *Belfast: An Illustrated History*. Dundonald: Blackstaff Press.

– George Benn. (2008) *A History of the Town of Belfast*. Belfast: Blackstaff Press.

¹³ This is a reference to the 'Ring of Steel,' a wall erected around Belfast's retail core which was intended to limit the number of bombings in the politically neutral city centre. See Fig. 25.

¹⁴ The Irish Question was a term coined by the British Government in the 19th century, defined by Prime Minister Benjamin Disraeli in the Commons Hansard as "That dense population in extreme distress inhabited an island where there was an established church which was not their church; and a territorial aristocracy, the richest of whom lived in distant capitals. Thus they had a starving population, an absentee aristocracy, and an alien Church, and, in addition, the weakest executive in the world. That was the Irish question." These problems were never fully resolved, leading to further civil unrest across Ireland, which would ebb and flow over the course of the century ahead.

– 'STATE OF IRELAND—ADJOURNED DEBATE (FOURTH NIGHT) 4th Column, 1016'. Commons Hansard, 16 Feb 1844, 10 June 2014.

http://hansard.millbanksystems.com/commons/1844/feb/16/state-of-ireland-adjourned-debate-fourth#column_1016.

Irishness and Britishness. Further complicated by international trends of the 1960s – namely experimental modernist utopianism and the civil rights movement – these relationships culminated in the violent political conflict commonly referred to as The Troubles.¹⁵

This distortion of existing ideologies along with the scars – both physical and poetic – of violent conflict have led to a new mutant set of political ideologies which cause particular physical and social phenomena to be interpreted in radically divergent ways by citizens who have lived concurrently within the same area of the city for many years.¹⁶ While these radically divergent interpretations of phenomena are not particular to Belfast or Northern Ireland – occurring to varying degrees within every type of social and political discourse between two or more individuals – this thesis proposes that the larger the social group the more heightened the social and political outcomes of these divergent interpretations are, particularly within a territory which has withstood a period of sustained physical and ideological conflict.¹⁷

¹⁵ The term 'The Troubles' is of uncertain origin, but could have originally been coined to refer to the period from the 1916 Easter Rising to the partition of Ireland in 1920. The term was re-appropriated to describe the period of violence and unrest which began in 1969 and is seen to have ended with the Good Friday Agreement in 1998 in which over three and half thousand people died.

¹⁶ Catherine Switzer, and Sara McDowell. 'Redrawing Cognitive Maps of Conflict: Lost Spaces and Forgetting in the Centre of Belfast'. *Memory Studies* 2, no. 3 (2009): 337–53. doi:10.1177/1750698008337562.

¹⁷ It is also important to note that this thesis does not seek to explain, interpret or redefine the 'Irish Problem' or 'The Troubles,' but will inevitably discuss and challenge many of its physical and social manifestations. For more on the complex interpretative difficulties of the Irish Question and The Troubles refer to the following:

- Peter Shirlow and Brendan Murtagh. *Belfast: Segregation, Violence and the City*. London; Ann Arbor: Pluto Press, 2006.
- Chris Thornton, Seamus Kelters, Brian Feeney, and David McKittrick. *Lost Lives: The Stories of the Men, Women and Children Who Died as a Result of the Northern Ireland Troubles*. 2nd Revised edition edition. Edinburgh: Mainstream Publishing, 2004.

Introduction

Returning to my early memories of the city as a place, however, the most vivid memory of being aware – indeed, being terrified – of The Troubles was lying in bed one night and hearing a bomb go off. At first, there was an odd clapping sound, immediately followed by a deep and terrible rumble. The entire house shook; my bedroom window rattled in its frame. I am now aware that this was the sound of a car bomb detonating some five miles to the south, an explosion which destroyed a forensics laboratory in an attempt by the IRA to disrupt several investigations into terrorist activity. As I looked into what happened, when and why, an understanding of what occurred was no doubt achieved, but no amount of objective understanding can equal the raw terror of lying in bed and experiencing that sound and that rumble.

I went on to study architecture and, while doing so, encountered the urban pressure group Forum for Alternative Belfast.¹⁸ This led to an intense interest in the city – both the general theory and the specifics of Belfast – but one which became increasingly shaped by the views of others. The planning documents to which the Forum were reacting – such as the Belfast Metropolitan Area Plan – seemed to put forward compelling arguments regarding the city, but were of such complexity that they were difficult to engage with and even harder to critique what kind of effect they had. Any outrage I felt, therefore, was inherited from the Forum and felt less authentic than those naive early encounters with the city. This research is an attempt to

– David McKittrick, and David McVea. *Making Sense of the Troubles: A History of the Northern Ireland Conflict*. London: Penguin, 2012.

¹⁸ For more on the Forum for Alternative Belfast, refer to Chapter 5.1.4.

reclaim those experiences and show the value they have for understanding the spatial politics of the city.

This line of thought lead to formulation of the following questions.

What effect has the discipline of planning had on the City of Belfast?

Can such a critique permit the development of a new practice-based mixed methodology which describes the city as a process rather than a product?

As the development of a new practice-based mixed methodology for describing the city is one of the primary aims of this thesis, the playful yet politically transgressive tactics of psychogeography form a starting point for the practice-based element of this thesis research, the findings of which are both critiqued by and allowed to challenge the researcher's understandings of the city before further practical experiments are conducted.¹⁹ In this way, the use of walking as art practice, documentary film and reflexively analysed interviews emerge as a mixed methodology that allows opinions and claims-to-knowledge relating to the city to be expressed, contrasted and challenged.

¹⁹ Merlin Coverley. *Psychogeography*. Harpenden: Pocket Essentials, 2010.

– The shift from psycho to mythogeography is subtle but important in the psychogeography retains the reification of logic, appearing to assume that the transcendent truth of the urban condition both exists and can be located. Mythogeography takes the position that, while the dominant narratives and assumed truths of the city are erroneous and absurd, once the practitioner challenges and removes them they are simply replaced by equally erroneous and absurd narratives of one's own making. The term 'myth' therefore is not a pejorative term, but is rather used to highlight the arbitrariness of all understanding in a way which does not remove their importance to us.

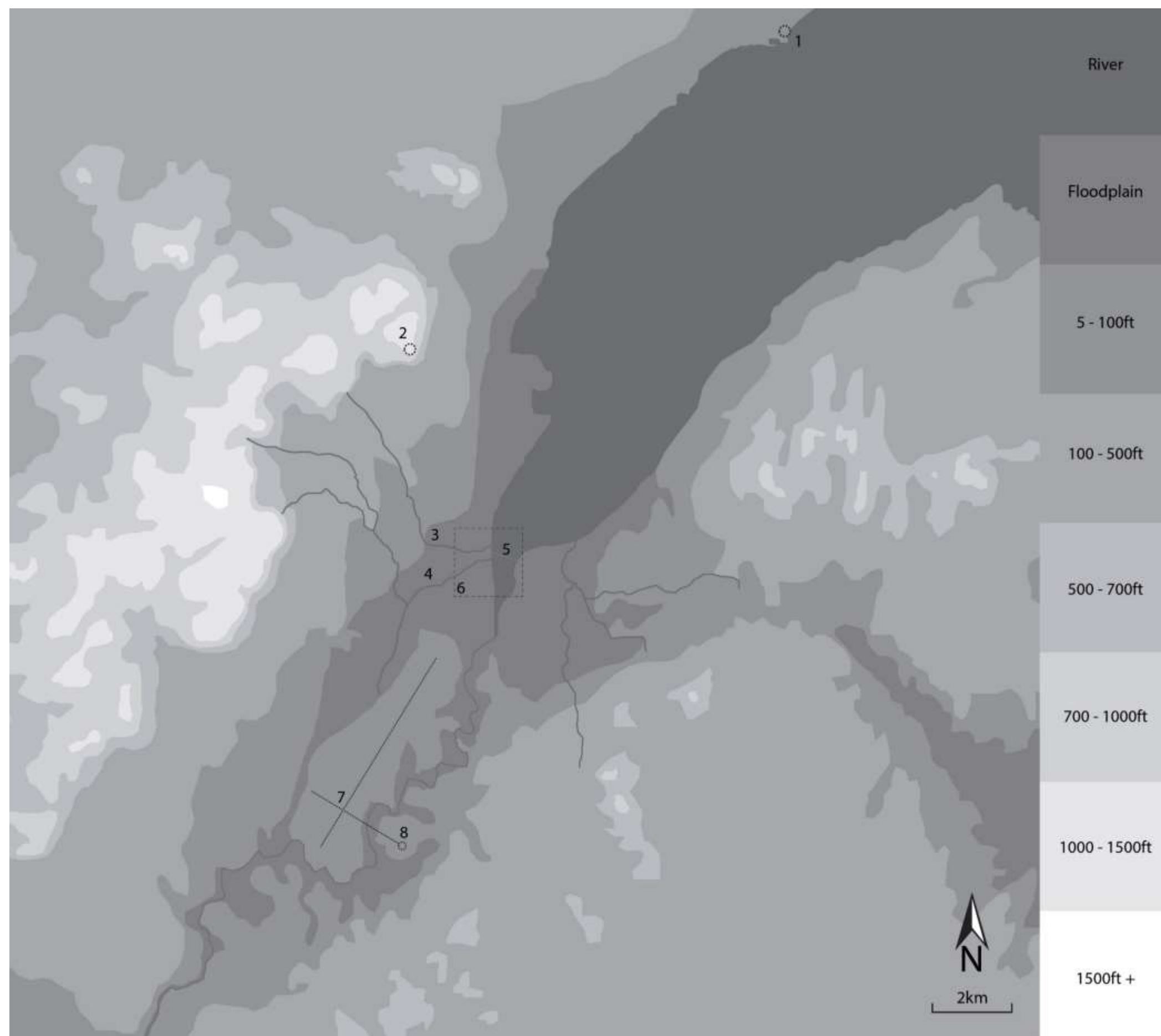


Figure 5 – Topographical map of Belfast

1. Carrraig Fhearghais / Rock of Fergus / Carrickfergus
2. McArt's Fort / Cave Hill / Napoleon's Nose
3. Fearsat / River Farset
4. Owenvarragh / River Blackstaff
5. Fierste / Natural sandbank ford (dotted box indicates location of contemporary city centre)
6. Béal Fierste / Approach to the sandbank ford

Introduction

The thesis is structured in three parts, each containing two Chapters:

Part One explains the background of the research. After examining the motivations and ideology of the early planning movement, Chapter 1 examines how the city of Belfast has been represented in administrative planning documents. Beginning with a little heard of Edwardian plan for the city – proposed in 1925 – and ending with the Belfast Metropolitan Area Plan – published in 2004 – the Chapter looks at how the methodologies and proposals have developed over the years as well as the physical affect they had on the city. Chapter 2 examines subjective representations of the city in poetry, song and film. In the case of the planning documents attention will be drawn to the apparent denial of the poetic and the ideological claims to truth as represented by the reification of specific myths, before examining the potential revelations relating to the physical and social fabric of the city contained within the verbal and visual arts.

Part Two explains the development of a new practice-based mixed methodology for exploring and representing urbanity. Chapter Three examines and critiques early methodological experiments as attempts to apply the theory to the city. Chapter 4 explains of the emergence of the mixed methodological approach of mythogeographic walking practice, reflexively analysed interviews and cinematic urbanism accompanied by background in the form of critical literature reviews relating to these discrete yet synthesized methodological approaches.²⁰ It will be made clear that while

²⁰ Phil Smith. *On Walking: – And Stalking Sebald*. Triarchy Press, 2014.

– Mats Alvesson. *Interpreting Interviews*. London: Sage Publications Ltd, 2011.

an object in the form of a film is produced, it is intended to be a tool for facilitating the process of urban understanding and that a further methodological element is required to assess the effectiveness of the methodology. In the case of this thesis, this is achieved by way of a panel discussion that takes place after the film has been screened.²¹

Part Three examines the practical application of this new methodological approach. Chapter 5 provides a reflexive analysis of the research interviews, examining the interview situation as both a site for both knowledge transfer and for knowledge creation; knowledge as both product and process. An explanation and analysis of the process of making of the film and the film itself will then be provided before Chapter 6 provides a similar analysis of the panel discussion, revealing it as a tool for accelerated knowledge creation catalysed by the film.

This set of critical explorations will be used to draw out a set of conclusions assessing the successes and failures of the new practice-based mixed methodology as a discrete package, and possibilities for future research. This mixed methodological approach – unique to the field of urban planning – emerges as a model of practice to obtain an enriched understanding of place.

– François Penz, and Andong Lu. *Urban Cinematics Understanding Urban Phenomena through the Moving Image*. Bristol: Intellect, 2011.

²¹ This panel consisted of invited guests who were asked to respond to the film and to make statements regarding the city based on what they had seen. The discussion was opened up to the audience and participation and engagement was encouraged.

Part One – Background

1. Planning the city

While the genesis of this research derives from a broader and more general concern relating to the nature of architecture and its potential to profoundly affect human life – both for good or ill – the specifics of this thesis are the result of a chance encounter with an empty urban plot on the edge of Belfast City Centre. The full story of how it came to be found and the overall affect it had on the research will be explored in the following pages, but for the time being it is enough to say that it dictated much of what followed.²² The traces of a former street, rich with life and history, which had seemingly been erased for the construction of a motorway flyover lead to the questioning of who would have allowed this to happen, when and – perhaps most importantly – why.

As it transpires the empty plot was a cypher, the decoding of which would reveal a layering of narratives relating to the development of the city, and also to a complex set of theories deeply enmeshed in the major shifts in political thought throughout the nineteenth and twentieth centuries. As such, much of the background covered in this introduction is drawn from literature relating to the field of early planning, but also the evolution of broader political theory and the idealist and nightmarish visions illustrated in contemporaneous science fiction novels. These provide some level of criticism levelled at the society from which they derive, and put forward an ideal of it could be; or put more simply “how we live and how we might

²² The story of the encounter with this empty plot of land is described in Chapter 3.5.

live.”²³ This style of thought might be more commonly referred to as ‘utopian,’ a term drawn from Thomas More’s satirical novel of 1516 *Utopia* which depicts a fictional island and its unique social structure including public ownership of land, liberal paganistic religion and – perhaps most pertinent to this thesis – careful control of the population including enforced dispersal in the event of a surplus.²⁴ While there is much debate on whether More was actually promoting these ideas or was criticising them, the book nevertheless inspired a way of thinking and theorising about the world which influenced the early planning movement at the close of the nineteenth century.

As described by writer and social historian Ken Worpole in his essay *New Jerusalem*, the idealism of the early planning movement was born of both “conservative spiritualism and progressive socialism.”²⁵ There appeared to be a consensus that social reform was needed, and that this reform was deeply connected to the space in which we live and work. Edward Bellamy’s proto-science fiction utopian novel *Looking Backward* begins with the narrator – a man from 1887 who awakens in the year 2000 – explaining the social structure of late nineteenth century America to the people of the future.²⁶ Using the metaphor of a coach being wearily drawn by those at the bottom of society, with those at the top occupying the limited number of comfortable seats within. As the vehicle is drawn along the dusty and bumpy

²³ “William Morris – How We Live and How We Might Live.” Accessed January 2, 2018.

<https://www.marxists.org/archive/morris/works/1884/hwl/hwl.htm>.

²⁴ More, Thomas. *Utopia*. CreateSpace Independent Publishing Platform, 2015.

²⁵ Worpole, Ken. *New Jerusalem: The Good City and the Good Society*. S.I.: The Swedenborg Society, 2015.

²⁶ Bellamy, Edward. *Looking Backward*. Global Grey eBooks, 2017.

Background

road it is buffeted by storms which threaten to dislodge those riding at ease inside the coach, causing them to lose their seat and join those drawing the coach along the road. The overall result is that no one, not even those lucky enough to be inside, are content. Further to this, Bellamy explains, those within the coach can also suffer from the delusion that they deserve their seats over those who draw the coach as “in some way belonging to a higher order of beings who might justly expect to be drawn.”²⁷ What follows in the rest of the book is a description of a society where this fear and exploitation inherent to the capitalist system has been entirely overcome.²⁸

The solution to the “labor (sic) problem,” as it transpires, was not the destruction of the capitalist system, but rather to permit its evolution. The mass aggregations of capital – concentrated in the industries, companies – gradually grew over the twentieth century, merging and combining as syndicates until there existed a single pool of wealth owned by the nation. As such, competition was eliminated, everyone is paid the same amount as long as they work to the best of their ability, and that patriotism and service to the nation dictates one’s social standing. The pursuit of individual wealth had been replaced by the improvement of the city for all.

Both the problems of late nineteenth century society and the solutions implied by the postulated structure of late twentieth century society are described in the book as being obvious, devoid of the subtlety of More’s uncertain intentions. This form of sweeping naivety led to a trend in

²⁷ Ibid. 6.

²⁸ Ibid. 36.

revolutionary architecture, planning and politics which believed that constructing a city and society beautiful and beneficial to every individual citizen was achievable and worth pursuing by any means.²⁹ This thesis proposes that such prescriptive diagnoses and cures are the cause of many of the criticisms levelled at attempts to plan the city.

While Bellamy's vision of the future was distinctly urban, the Victorian social activist, designer and pioneer of the Arts and Crafts movement William Morris offered a riposte to *Looking Backward* in his novel *News From Nowhere* which was far more rural in its outlook.³⁰ Morris' primary criticism of Bellamy was that work was still perceived as chore to be eased by shorter working hours or replacement of the human being with machinery, where he proposed that dispersing the city, returning to agrarian communities and simplifying our needs as a society would naturally lead to people gaining pleasure from expending labour. Despite being largely anti-urban in its approach, it was this approach that would prove the more influential on the urban planning movement.

It was Morris's views, after all, that would shape the ideas of proto-planner Ebenezer Howard, who first published his book 'To-morrow: a peaceful path to reform' in 1898 which – being republished in 1902 as *Garden Cities of To-morrow* – inspired the English Garden City movement.³¹ Worpole describes

²⁹ Worpole. Op.cit. 12.

³⁰ Morris, William. *News from Nowhere or an Epoch of Rest*. CreateSpace Independent Publishing Platform, 2012.

³¹ Howard, Ebenezer. *To-Morrow: A Peaceful Path to Real Reform*. Cambridge: Cambridge University Press, 2010.

Background

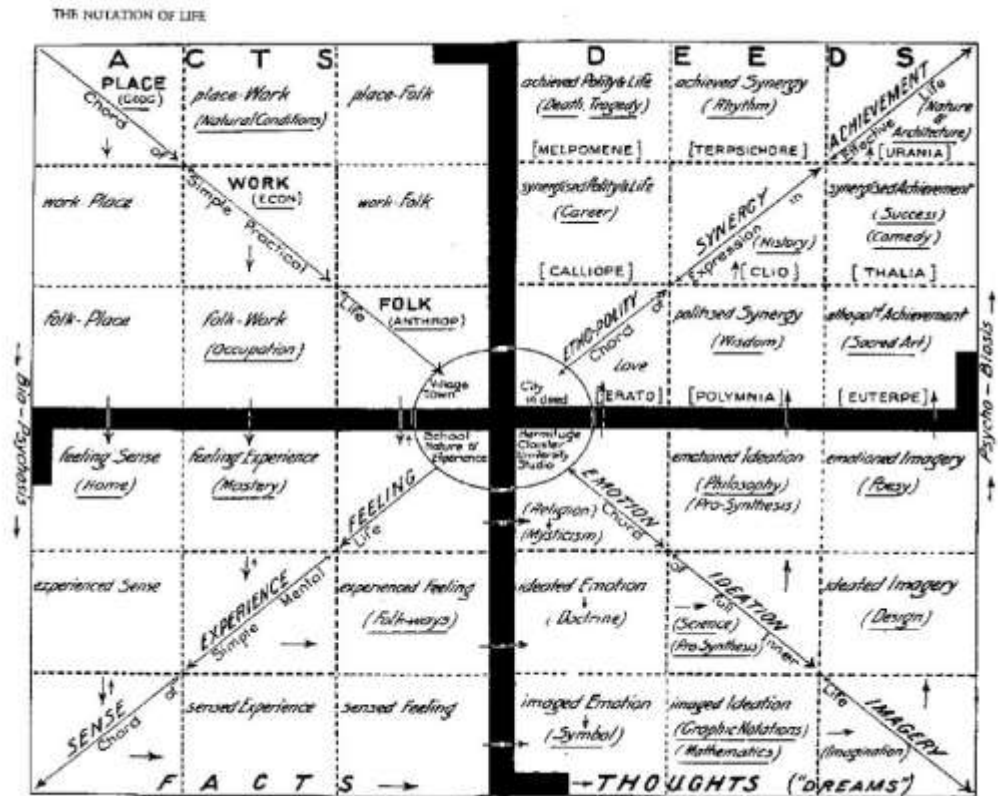


Figure 6 – A Geddesian 'thinking machine' diagram.

Howard as a man with many influences, including the conservative Christianity and revolutionary socialism already mentioned, but also the toxic pollution which caused the cholera and tuberculosis epidemics rife in the late-Victorian inner-city gave these ideas an urgency and offered their propagators a license to act. These ideas were given further credence by the application of evolutionary Darwinism to the consideration of the city – the design of the habitat of the human animal.

It was Victorian biologist and sociologist Patrick Geddes who brought these ideas to the concept of town planning.³² Using his 'thinking machine' diagrams Geddes describes his model of the delicate relationship between the organism and its environment and how, if it is shaped correctly, the

³² Meller, Helen. *Patrick Geddes: Social Evolutionist and City Planner*. New Ed edition. London: Routledge, 1994.

organism can evolve more effectively (refer to Fig.6).³³ Combined with the concepts of the Garden City movement, the utopian idealism of the early town planning was concerned with sanitation, hygiene and, most controversially, eugenics.

Regarding the physical planning of the city, the solution to this appeared to be the reduction of urban density by redistributing the citizenry once the urban core was perceived to be full, operating much like More's Utopia. This idea was seen to be the optimal and urgently required solution when the Blitzkrieg of the Second World War caused such a catastrophic loss of the life in the highly populated. "It is dispersal rather than concentration," claimed Town planning pioneer Thomas Sharp in 1940, "that gives security to the civilian population in modern warfare."³⁴ The concept of dispersal along with Morris's yearning to return to the country began to suggest where we should live, and it was the desire for moral improvement drawn from Victorian conservatism which began to imply how we should live.

The new housing 'estates' which were constructed on the periphery of towns and cities were conceived of as villages in and of themselves with civic amenities provided locally. While the concept of moral improvement appears to have derived from conservative Christian values, Geddes' approach was based more in the newly emerging methods of the social sciences. In yet another of his 'thinking machine' diagrams Geddes illustrates his conception

³³ Canniffe, Eamonn. "ARCHITECTURE + URBANISM: Volker M Welter: Biopolis - Patrick Geddes and the City of Life." *ARCHITECTURE + URBANISM* (blog), October 22, 2010.

<http://architectureandurbanism.blogspot.com/2010/10/volker-m-welter-biopolis-patrick-geddes.html>.

³⁴ Worpole. Op.cit. 19

Background

of the ideal city as comprising four distinct quarters; the town, the school, the cloister and the city proper (refer to Fig.6). 'Town' refers to community and the place of everyday work; 'School' refers to the place of learning; 'Cloister' refers to the place of relaxation and retreat from everyday life; and 'City' refers to the place of public life, polity and culture.³⁵ The proposed interplay between these quarters are attempts to overcome a series of dualist problems when considering the city; the difference between the private life of the town and public life of the city, between the specifics of day-to-day living and the abstraction of higher ideals. Each has the potential of contributing to and enriching the city as a whole.

In his appreciation of the cyclical relationship between Place, Work and Folk, Geddes developed the concept of the regional survey.³⁶ Deriving from his study of the 'valley section' – as both a cross section through the development of civilisation and of the relationship of work to the physicality of the environment – and his use of the Outlook Tower in Edinburgh as a means of both researching and educating the populace, the concept of the city being appreciated within its region became a vital technique deployed by town planners in the early and mid-twentieth-century.³⁷

The concept of planning, however, faced a degree of resistance in the early part of the twentieth century. Friedrich von Hayek's *Road to Serfdom*, published at the height of the horrors of the Second World War in 1943, drew

³⁵ Meller. Op. cit. 49

³⁶ Ibid. 46

³⁷ Ibid. 106

attention to the link between socialism, planning and the rise of fascism in Europe. Similar to Bellamy's theorising that the natural evolution of capitalism would lead to the development of a utopian socialist nation state, Hayek posits that the rise of Fascism and Marxism are not the reactions "against the socialist trends of the preceding period but a necessary outcome of those tendencies."³⁸ Again, similar to Bellamy, Hayek proposes that this inevitably leads to the end of capitalist competition. In this case, however, it is viewed as being of catastrophic with regards to the advancement of society. Bellamy clearly espouses utilising the techniques deployed by the military in establishing an "industrial army" devoted to the state, Hayek agrees that this is the only way an economic plan can be successfully applied and that it is this that leads to the need for a general – or dictator – to ensure everyone is working towards the singular vision.³⁹

This complex tangle of problems, solutions and counter-solutions was the state which the nascent planning movement found itself in the early part of the twentieth century. The exponential growth of the world population and the increasing urbanisation and mechanisation of society lead to the need to control the development of environments as places to live and work, and the need to do so for a great many individuals gathered together as communities and societies became a pressing concern. The consideration of individuality versus the communal nature of the city and society appears to have been

³⁸ Hayek, Friedrich A. von. *The Road to Serfdom, with The Intellectuals and Socialism: The Condensed Version of The Road to Serfdom by F.A. Hayek as It Appeared in the April 1945 Edition of Reader's Digest*. London: Institute of Economic Affairs, 2013. 39

³⁹ Bellamy. Op. cit. 60

– Hayek. Op. cit. 47

Background

one of the primary 'problems' of early planning. The development of planning as a discipline, as outlined above, begins to suggest that planning methodologies were becoming increasingly 'scientific' in their application; the concept that the city can be 'worked out' like a formula, the idea that a solution to problems of the city can be found in a way which works for each individual who encounters it. This thesis assumes that, as planning approaches the city as a scientific object acting as a container for other objects – buildings, roads, parks and citizens – it fails to grasp life as process. In being fixated on the physical objectivity of our environment, it does not deal with the subjectivity of human experience.

The difficulty in critiquing these theories in and of themselves is that, devoid of any context, one fails to grasp the effect they had on the city and the lives of its citizens. Therefore, the city of Belfast will form the focus an enquiry into how these ideas have affected a specific location. Belfast has been selected for three main reasons; firstly, it is a compact city both physically and historically that nonetheless boasts richly complex spatial and social relationships;⁴⁰ secondly, it is a city rife with divergent historical and mythological claims to knowledge both with regards to the contested nature

⁴⁰ The city's first historian, George Benn, suggested that Belfast was a city with 'no pre-history' and that its historical narrative begins with the Elizabethan Plantation of Ireland. This idea is discussed in greater detail in Appendix A.

– George Benn. *A History of the Town of Belfast*. Belfast: Blackstaff Press, 2008. First published 1877.

of identity as manifested in the Troubles;⁴¹ and thirdly, in its post-conflict rebirth as the primary economic driver of Northern Ireland.⁴²

1.1. Planning Belfast

The perceived end of The Troubles – which came in 1998 with *The Good Friday Agreement* – permitted a resurgence in architectural and urban scholarship on the city and its region over and above dry historical accounts, providing fresh outlooks and new interpretations on the city.⁴³ While the political violence and instability of this thirty-year period have no doubt had an effect on the city, many of the perceived urban, architectural and infrastructural difficulties are not specific to Northern Ireland. With hindsight, it can be observed that some of the problems blamed on The Troubles can be seen to have been caused by phenomena evident in other cities around the British Isles, and indeed in Western Europe.⁴⁴ These include urban

⁴¹ The period of intense violence which lasted from 1969 to 1998 in which over 3,500 people died.
– Malcolm Sutton. 'CAIN Web Service (Conflict and Politics in Northern Ireland)'. An Index of Deaths from the Conflict in Ireland. Accessed 24 March 2016. <http://cain.ulst.ac.uk/sutton/tables/Year.html>.

⁴² Additionally, as the home of the researcher it is a familiar city, permitting the interrogation of deeply held personal opinions and biases.

⁴³ The Agreement: Agreement Reached in the Multi-Party Negotiations. Belfast: The Northern Ireland Office, 1998.

– 'The Good Friday Agreement in Full'. BBC, 9 December 2004, sec. Northern Ireland.
http://news.bbc.co.uk/1/hi/northern_ireland/4079266.stm.

For examples of this new urban scholarship refer to the following:

– Nicholas Allen and Aaron Kelly, eds. *The Cities of Belfast*. Dublin, Ireland ; Portland, OR: Four Courts Press Ltd, 2003.

– Shirlow, and Murtagh. op . cit.

– Ruairí Ó Baoill,. *Hidden History below Our Feet: The Archaeological Story of Belfast*. Hollywood: Tandem Design, 2011.

– Wesley Johnston. *The Belfast Urban Motorway: Engineering, Ambition and Social Conflict*. Newtownards: Colourpoint Books, 2014.

⁴⁴ Namely the lack of people living in Belfast's urban core and the perceived poor quality of the urban environment, particularly around the periphery of the city centre.

Background

motorways schemes, slum clearance, post-war redevelopment and the New Town movement.

Starting in 1925, a series of masterplans were developed for Belfast.⁴⁵ The written reports accompanying these plans inevitably contain some amount of justification of their proposals, placing them within the historical context of the city or a projection of an imagined future based within the physical composition of the city contemporaneous to the plan in question. The following chapter examines these justifications, seeking to reveal their author's poetic interpretations of the city and – as each plan presents at times radically different proposals for the city – demonstrates how the meaning of the physical phenomena of the city can be subjected to radically divergent interpretations.

1.1.1. The Brumwell Plan (1925)

While far from a masterplan, Sir Alfred Brumwell Thomas – architect of the Belfast's City Hall – made a set of proposals for the city in the interwar years, the analysis of which draws attention to an important transitional period of urban planning.⁴⁶ The City Hall is considered Thomas' greatest achievement and, along with the Royal Avenue development, provided Belfast – an

⁴⁵ Elements of the city prior to this can be said to have been planned. The establishment of Front Street (now Bridge Street) and Back Street (now Waring Street) could be said to have been a Georgian plan for the city. The engineering works carried out on the river Lagan in the latter half of the nineteenth-century was also a significant move in the planning of the city, and the laying out of Royal Avenue, replacing the narrow lane of Hercules Street was arguably the first urban plan for the city. The plans described here, however, occurred after the development of urban planning as a discipline and, as such, are based on what are considered a set of scientific principles.

⁴⁶ Alfred Brumwell Thomas is discussed in more detail in Chapter 4.1.1.

industrial town which lacked a civic tradition up to this point – with a civic focus.⁴⁷ The widening of Hercules Street into the broad commercial boulevard of Royal Avenue is potentially the earliest example of civic design in Belfast, and remains significant within the plan of the city centre almost 150 turbulent years after it was conceived. This new south to north boulevard created a cruciform street pattern with Wellington Place and Chichester Street running east to west, forming what the Belfast Metropolitan Area Plan refers to as the Belfast Cross (see fig.7).⁴⁸ Donegal Square, sits at the crossing point of the cross; the most important civic building sitting at the apogee of the most significant civic thoroughfares in the Beaux Arts civic tradition.⁴⁹

Thomas hoped to carry this tradition into the twentieth-century with a new civic proposal strengthening the boulevard of May Street and Howard Street; the cross beam of the Belfast cross. Thomas explained that this would be accomplished by creating new parks at either end of these street, one

⁴⁷ 'Death of Sir B. Thomas'. *The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts*. 7 February 1948, 90 edition. – Marcus Patton. *Central Belfast: An Historical Gazetteer*. 2nd Edtn. Belfast, Northern Ireland: Ulster Architectural Heritage Society, 2015. 305.

⁴⁸ Commonly referred to as BMAP, the Belfast Metropolitan Area Plan is the final urban proposal discussed in this Chapter. The prominence of the concept of the Belfast Cross in the masterplan developed in 2004 demonstrates its significance.

⁴⁹ The Beaux Arts tradition was a style of architectural design which derived from France in the 1830s and had a significant impact on the architecture and design in the United States. The tradition referred to here, however, is the Beaux Arts tradition regarding urban design, with the emergence of the 'City Beautiful movement' towards the end of the 19th century. This placed a focus on the design of beautiful places which would lead to a better class of citizen. This is closely tied to the ideal discussed earlier in the chapter.

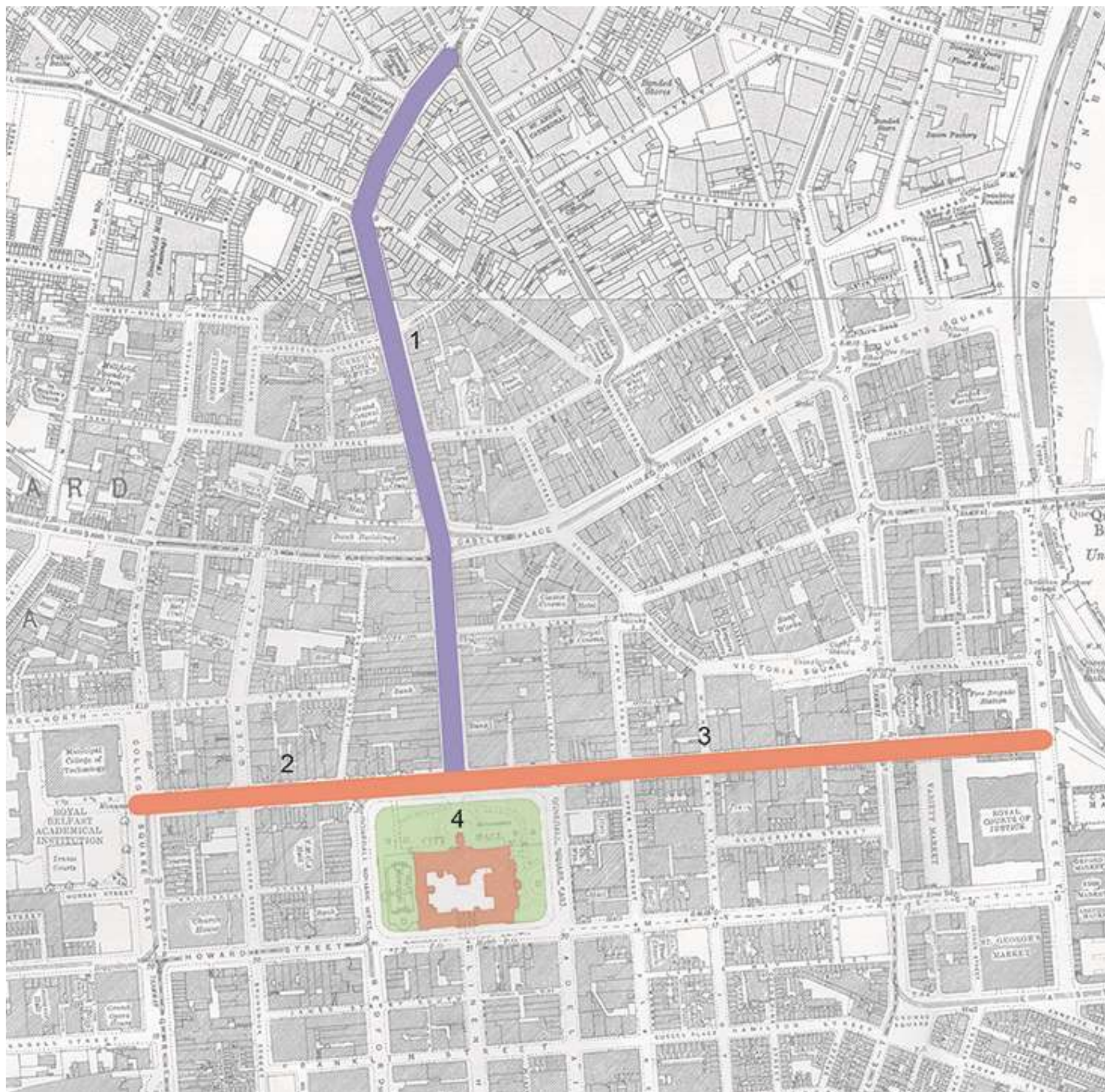


Figure 7 - The 'Belfast Cross,' basemap taken from Alan Godfrey. 'Central Belfast, 1931'. Dunston, Gateshead: Alan Godfrey, 1986.

1. Royal Avenue
2. Wellington Place
3. Chichester Street
4. City Hall

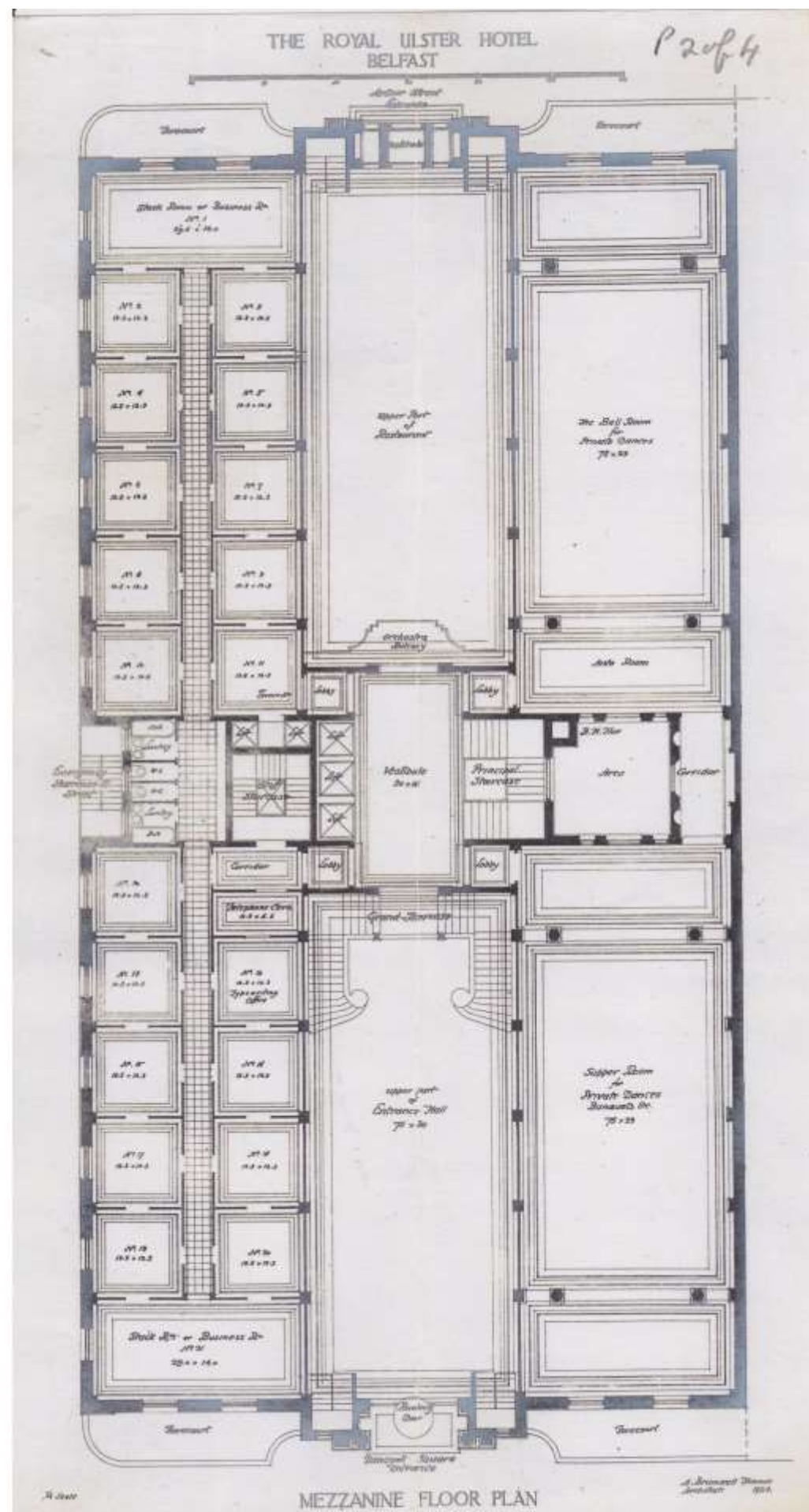
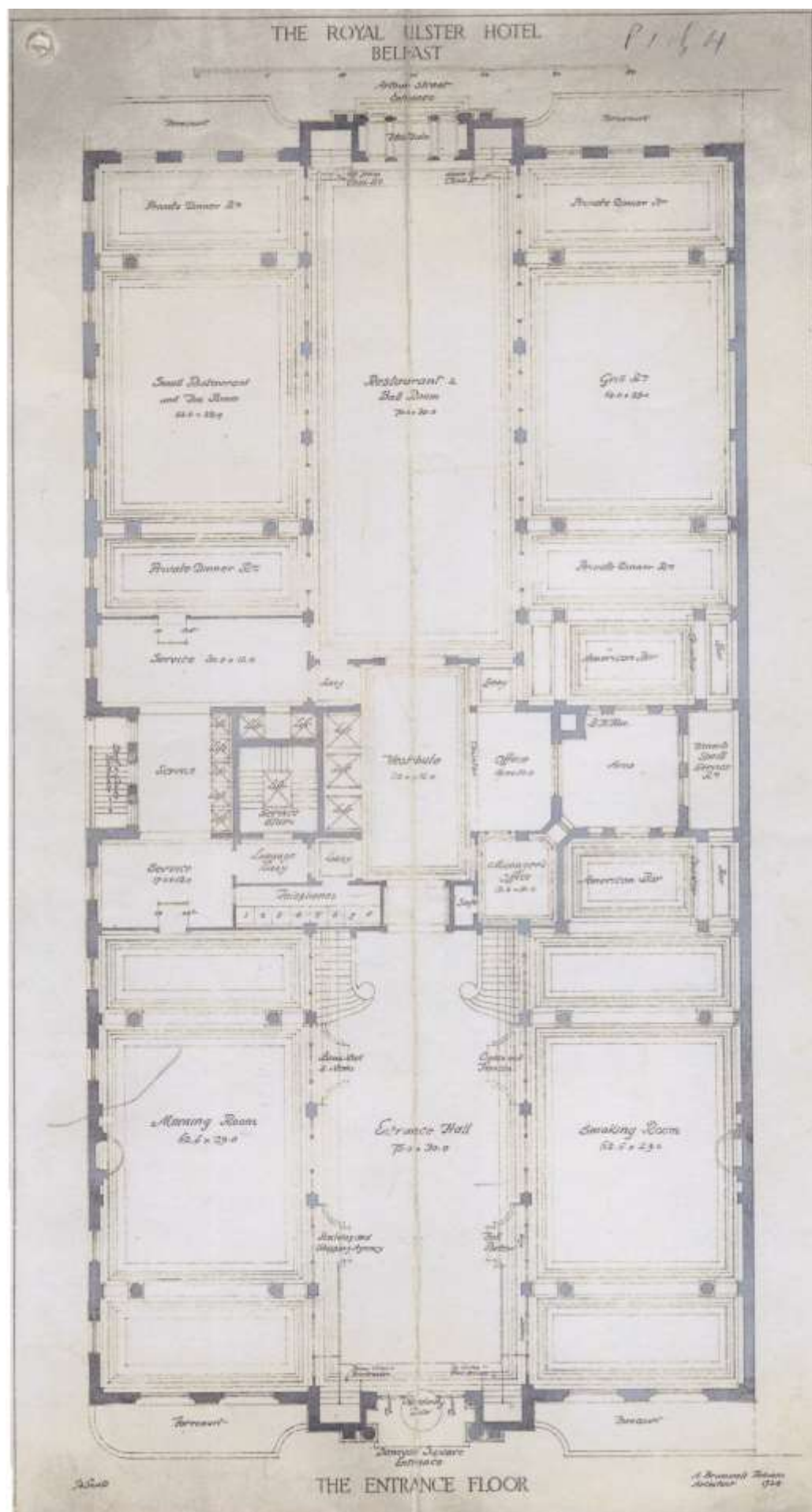


Figure 8 - Brumwell Thomas' original drawings for the Royal Ulster Hotel, sourced from the PRONI archive. Pages 1 and 2 of 4.

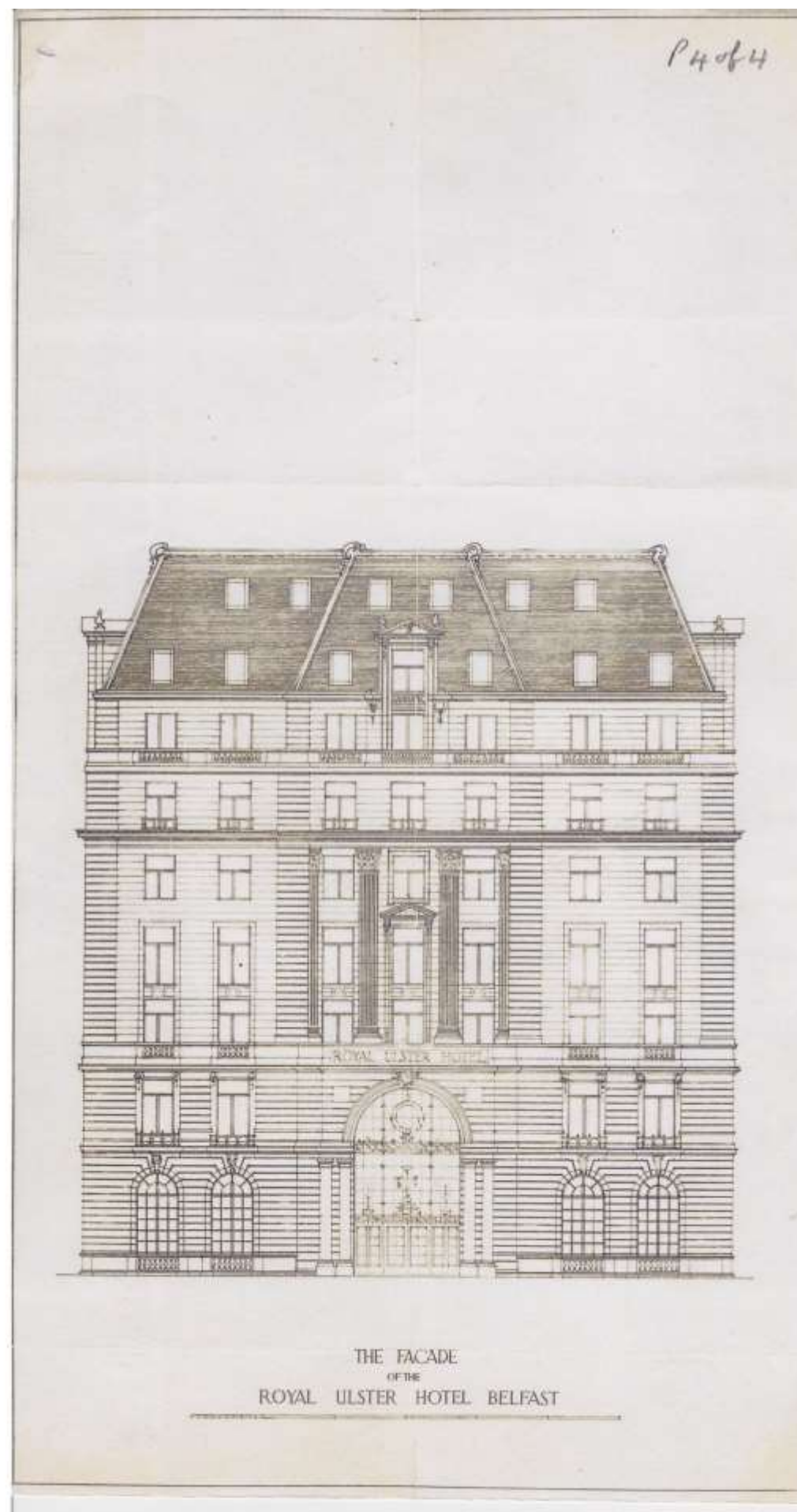
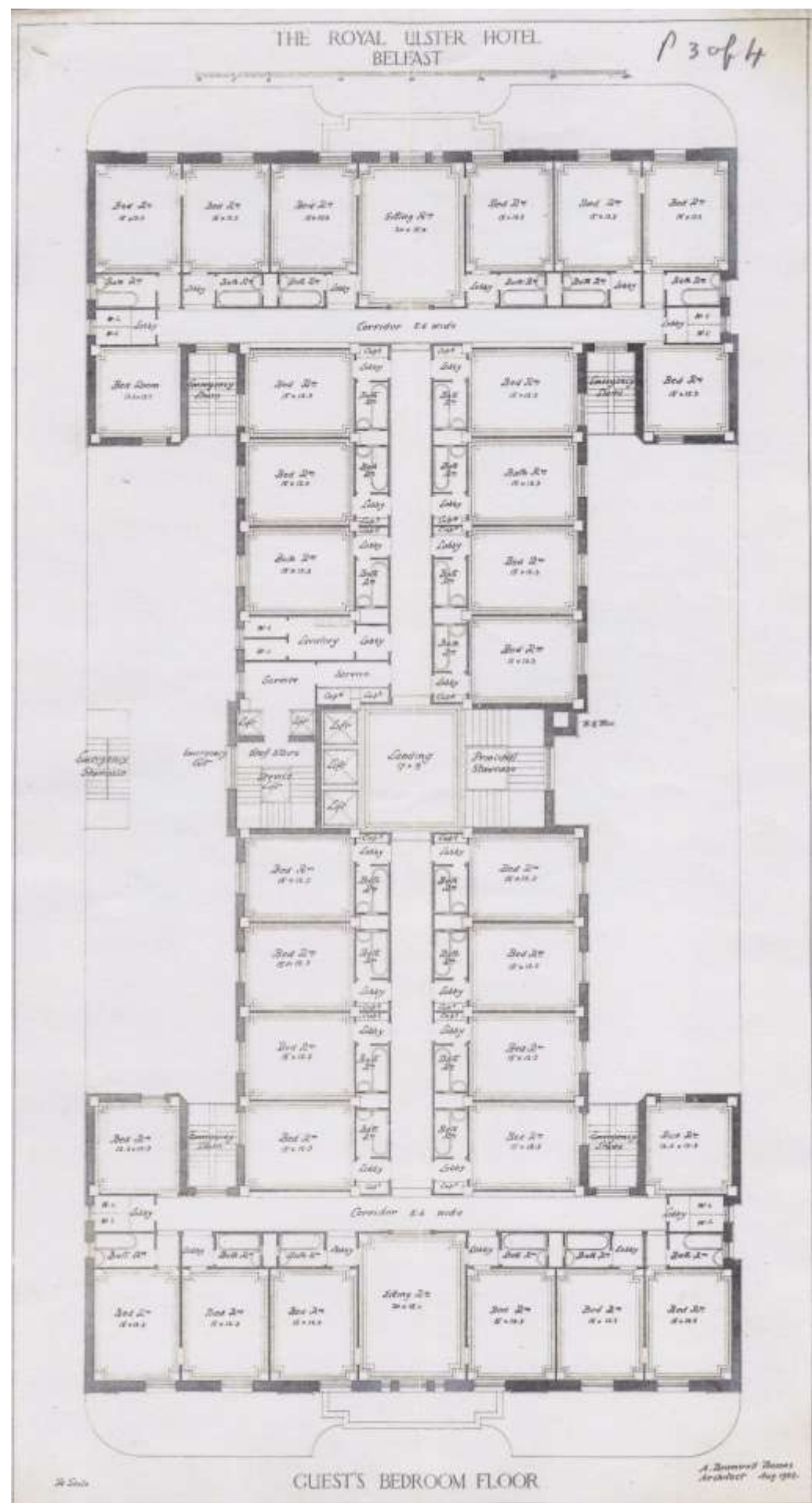


Figure 9 - Brumwell Thomas' original drawings for the Royal Ulster Hotel, sourced from the PRONI archive. Pages 3 and 4 of 4.

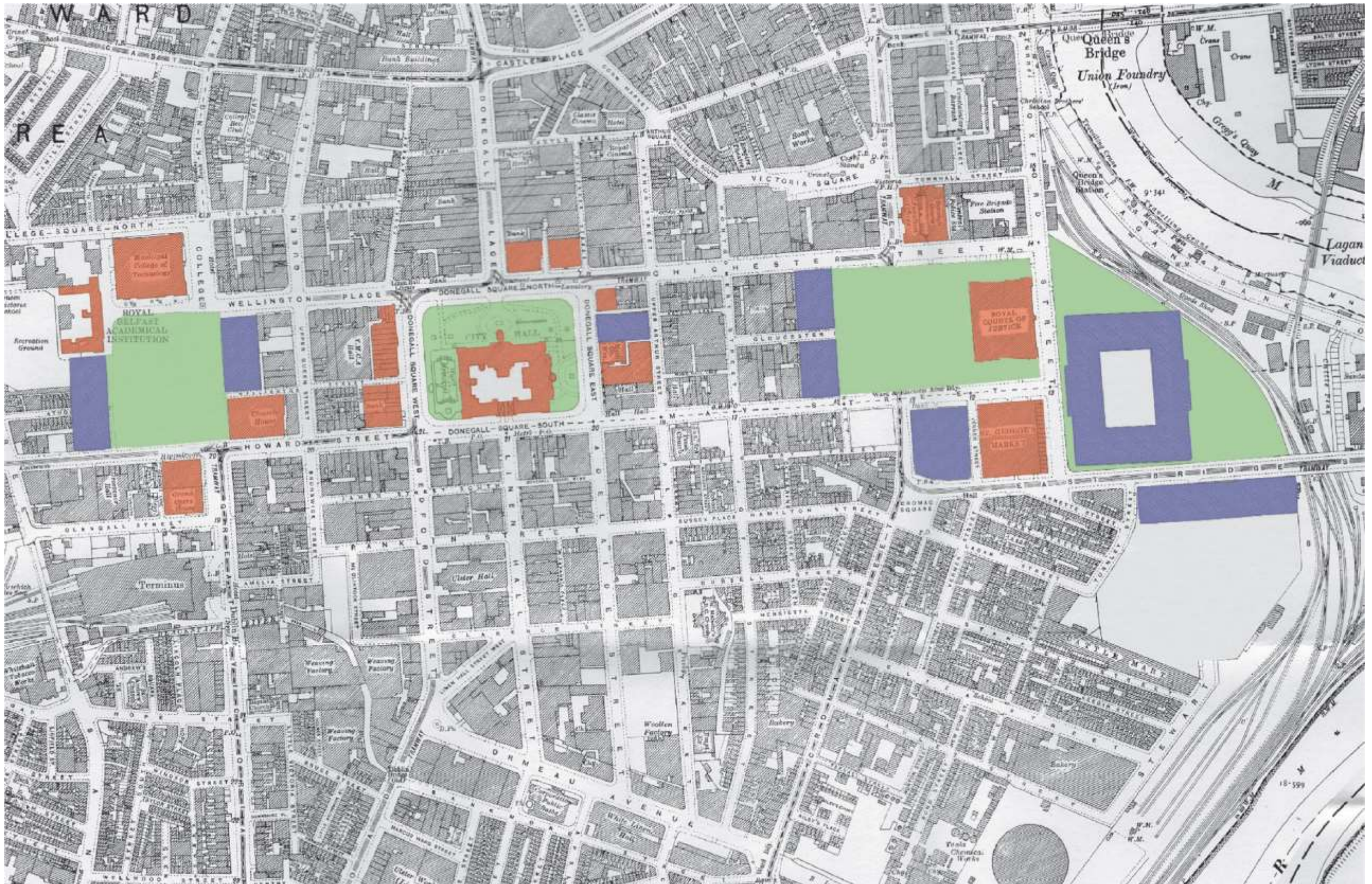


Figure 10 - The Brumwell Plan, basemap taken from Alan Godfrey. 'Central Belfast, 1931'. Dunston, Gateshead: Alan Godfrey, 1986.

Background

arranged around the Royal Courts of Justice to the east and the Royal Belfast Academical Institution to the west.⁵⁰

This proposal would form what the Northern correspondent of the Irish Builder refers to as a “triple square plan,” with Donegal Square forming the central plaza.⁵¹ These squares would be “beautified” with significant buildings to the standards set by the City Hall. One such building was the unrealised Royal Ulster Hotel, (see fig.8 and 9).⁵² Proposed by Thomas, the hotel was to be located on Donegal Square East between the Methodist Church and the Ocean Finance building.⁵³ Thomas produced a set of drawings, secured the land and established a company to finance the construction of the hotel. These plans went awry, however, as Thomas fell out of favour with Belfast Corporation, also losing the commission for the design of Belfast’s war memorial located on Donegal Square West.⁵⁴

⁵⁰ This proposal was made public in an address to the Belfast Rotary Club in the Ulster Reform Club on 21st April 1925.

– Alfred Brumwell Thomas. ‘The Layman and Architecture: Address by Sir Brumwell Thomas’. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 2 May 1925, 67 edition.

⁵¹ ‘Sir Brumwell Thomas in Belfast By Our Northern Correspondent – A Notable Pronouncement’. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 2 May 1925, 67 edition.

⁵² ‘Palatial Hotel for Belfast’. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 4 October 1924, 66 edition.

⁵³ The Methodist Church is now the Ulster Bank, while the Ocean Finance building is more widely known now as Pearl Assurance House.

⁵⁴ Thomas did this with the help of Charles and Albert Brett, grandfather and great grandfather of Sir Charles Edward Bainbridge Brett who will form a significant focus of this research as it develops. Refer to Chapter 4.1.3.

– There appears to have been some disagreement over the delivery of the war memorial, with Thomas claiming that it was to do with the availability of the desired Portland stone to match the City Hall. Belfast Corporation sited unprofessionalism on Thomas’ part.

– ‘The Garden of Remembrance. Sir Brumwell Thomas’s Engagement Terminated’. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 5 February 1927, 66 edition.

Despite Brumwell's triple square plan only ever being discussed informally, it is included here to illustrate the differences between civic planning in the Beaux Arts tradition and the nature of the official urban plans that would follow.⁵⁵

1.1.2. Interim (1945) / Second (1952) reports of the Planning

Commission (The 'Davidge' Report)

Planning Proposals for the Belfast Area – Belfast's first official planning document – was published by the newly formed Planning Commission in 1945. It is commonly referred to as the 'Davidge Report' after W.R. Davidge, the renowned architect-surveyor who chaired the commission.⁵⁶ This interim report was followed by a second document published in 1952, this time with Davidge in the role of a consultant.⁵⁷ These documents are difficult to critique

⁵⁵ The Beaux Arts civic tradition, also referred to as the City Beautiful movement, was primarily concerned with creating beautiful urban environments which would theoretically promote harmonious social order and civic virtue amongst its citizens. Modernist planning, on the other hand, was based on the principles of Darwinian biology and the emerging fields of psychoanalysis and sociology. While both can be described as deterministic in nature, the former can be described as being driven primarily by aesthetics while the latter by new scientific theories.

⁵⁶ Planning Commission. *Planning Proposals for the Belfast Area : Interim Report of the Planning Commission*. Cmd. 226. Belfast: HMSO, 1945.

– William Robert Davidge, more commonly referred to as W.R. Davidge, was an eminent architect-surveyor who was an early proponent of the town planning movement in the UK, lending his support to the 1909 Town Planning Act, which proposed to make town planning mandatory for local authorities in the UK. He succeeded Patrick Abercrombie as the president of the Royal Town Planning Institute in 1926 and is considered responsible for introducing the concept of town planning to Australia and New Zealand.

– R.S. Wilshire was also part of the planning commission. Wilshire designed a series of schools in Belfast. The schools are much celebrated for their variety of well executed styles including neo-Georgian (Strandtown Primary School, North Road, Belfast), Dudok-infused modernism (Nettlefield Primary School, Radnor Street Belfast) and Art-Deco (Avoniel Primary School, Avoniel Road, Belfast). This led the architect Declan Hill, founding member of the Forum for Alternative Belfast, to refer to the Davidge report as the 'Wilshire Plan' when discussing it on The Arts Show (episode 10, broadcast 19/03/15).

⁵⁷ Planning Commission. *Planning Proposals for the Belfast Area : Second Report of the Planning Commission*. Cmd. 302. Belfast: HMSO, 1952.

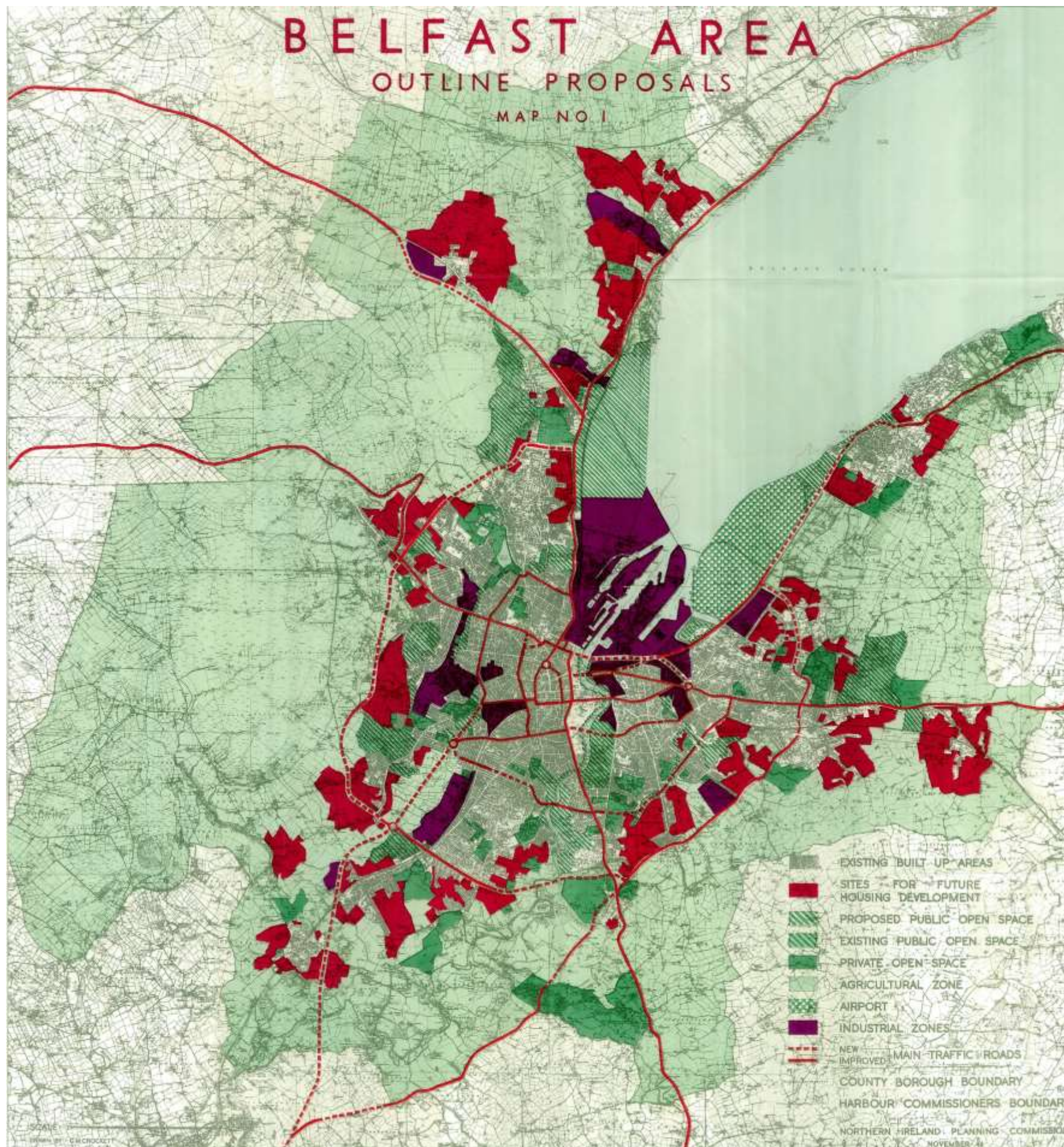


Figure 11 - Map 1 - Planning Commission.
Planning Proposals for the Belfast Area :
Interim Report of the Planning Commission.
Cmd. 226. Belfast: HMSO, 1945.

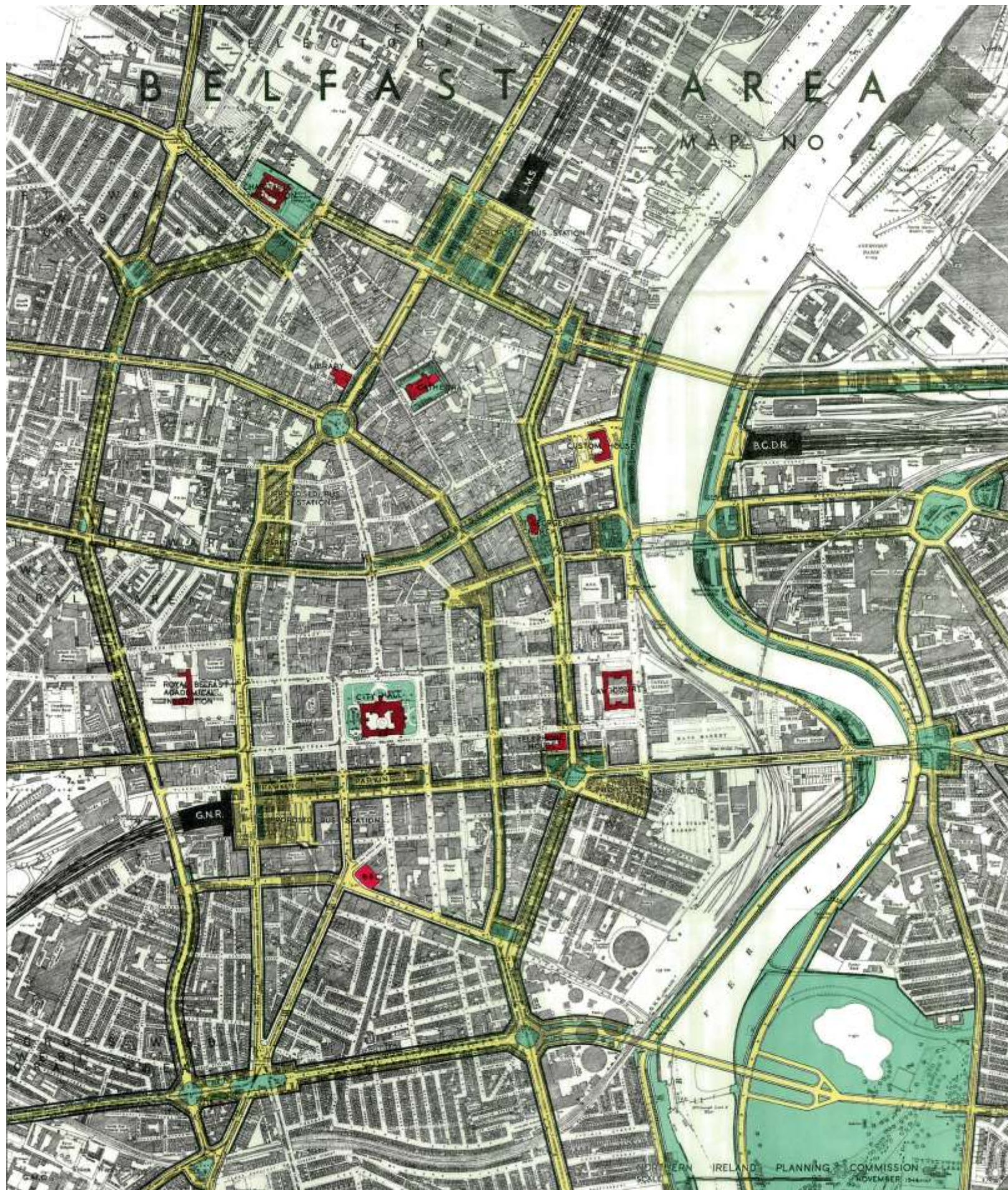


Figure 12 - Map 2 -Planning Commission.
 Planning Proposals for the Belfast Area :
 Interim Report of the Planning Commission.
 Cmd. 226. Belfast: HMSO, 1945.

Background

from a socio-historical point of view in that there is virtually no reference to the city as a social entity with a distinct character. The city is instead conceived of as a scientific object which can be mathematically ‘worked out’ to create a set of proposals relating to the location of industry, distribution of housing and the establishment of new roads and infrastructure.⁵⁸ Despite this, the maps supplied with the reports belie what appears to be a sensitivity with regards to the city in the application of these objectively reasoned proposals.

The shaded land-use proposals of Map One (see fig.11) intricately plot areas recommended for residential, industrial and public/private open space with no description or explanation of how or why these locations have been selected.⁵⁹ The intricacy of the proposals detailed in the map implies a subtle understanding of the potential social effect of the changes proposed, unexpressed in the written report. Similarly, Map Two (see fig.12) indicates a breadth of thought regarding the city itself, once again absent in the technocratic language of the report itself. Key routes are identified; possibly relating to the proposed ‘improvement’ of these approaches mentioned throughout the reports. Where these routes have been widened or augmented by roundabouts or complex junctions the original map of the city

⁵⁸ This included the separation of industrial zones from residential areas, the de-centralisation of housing areas (although, a key difference with the Matthew Plan that would follow, these were to be retained within the city), the protection of existing and creation of new public spaces and the coordination of roads and mass transit to maximize the efficiency of these plans.

⁵⁹ This is potentially due to these plans really only being intended to be read by those ‘on the inside’; that is other planners, members of the council, etc. Contemporary plans, however, are generally published as part of a consultation exercise and are to be read and understood by the general public, and are therefore more fulsome in their explanations.

has been retained beneath them, constantly placing the proposals in the context of the existing city and serving to highlight what would need to be removed to accommodate these changes.

Ron Wiener, a planning activist who was active in Belfast throughout the 1970s, suggests that these plans were never fully implemented as the influx of new industry to replace the ailing shipyard and linen industries would create an imbalance in what he refers to as the “Orange System.”⁶⁰ Despite this the reports produced by the Planning Commission during this time, which were only ever advisory, set the scene for the statutory plans that were to follow. The concepts of removing industry from the city and the development of road infrastructure was to dominate the planning agenda for the next thirty years and beyond.⁶¹

1.1.3. Belfast Regional Survey & Plan (The Matthew Plan, 1963)

In 1963 a new plan was authored by Sir Robert Matthew, who – like Davidge – was a visionary architect-planner commissioned from the mainland.⁶²

Commonly referred to as the Matthew Plan the *Belfast Regional Survey and Plan* begins with a brief but telling historical outline which concentrates – as is the remit of the entire report – on Belfast within its wider region.

⁶⁰ Ron Wiener. *The Rape & Plunder of the Shankill*. 31.

⁶¹ Ibid. 30.

⁶² Robert Hogg Matthew. *Belfast Regional Survey and Plan: recommendations and Conclusions*: Presented to Parliament by Command of His Excellency the Governor of Northern Ireland, February 1963. Belfast: H.M.S.O, 1963.

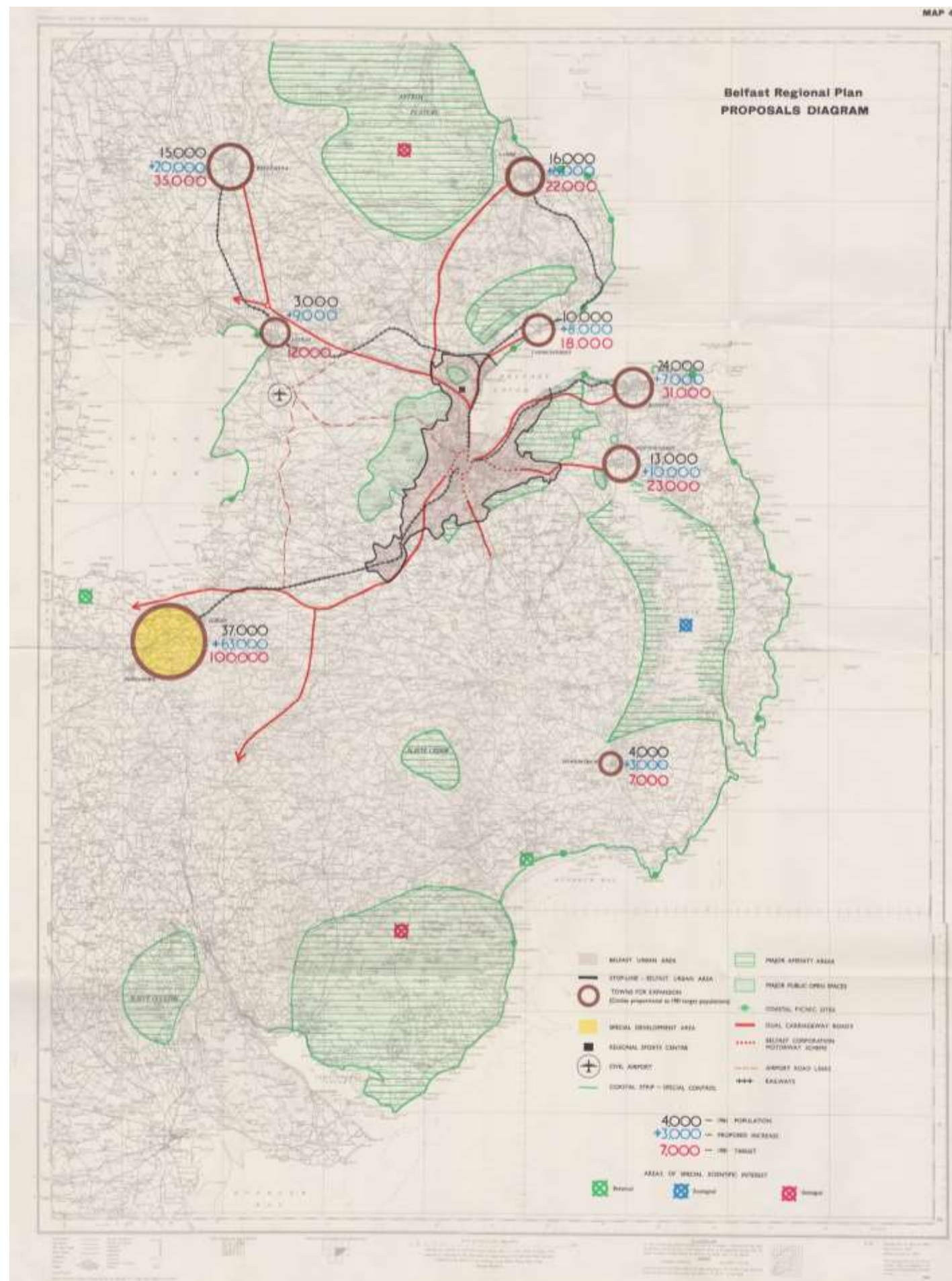


Figure 13 - Proposals Diagram - Matthew, Robert Hogg. Belfast Regional Survey and Plan: recommendations and Conclusions: Presented to Parliament by Command of His Excellency the Governor of Northern Ireland, February 1963. Belfast: H.M.S.O., 1963.

Background

Starting with a history of Belfast as a settlement, the report depicts Northern Ireland as a rural landscape of dispersed 'clachans' comprising the majority of the nucleated settlements in the region.⁶³ Echoing Benn's view that "Belfast, as a town, has no ancient history," the report implies that urbanity was only introduced to the region during the Elizabethan plantation of Ulster, with a plan developed in 1609 to establish "a number of new towns."⁶⁴ These settlements became 'service centres' for spontaneous and unplanned growth. The report describes the 'social history' of the region, a history which is very much associated with the rural aspects of Northern Ireland and focusing on the dispersed nature of development. The citizens of Belfast are described as "only one or two generations removed from the farm" whose "social relationships are formed within the sphere of kinship rather than the sphere of the neighbourhood."⁶⁵

This analysis of Belfast supports the proposals made in the Regional Plan as illustrated in Map 4, the proposals diagram (see fig.13). Here we see a clear line drawn around the city, limiting its outward expansion linked to several key outlying towns via a new road network which act as satellite settlements for the city which in turn acts as a service centre as well as a national and international point of contact for the satellites. The relocation of urban neighbourhoods to the satellites is, presumably, of little consequence to the social fabric of the city as – according to Matthew – citizens are yearning for

⁶³ 'Clachans' are a distinct settlement typology found throughout Scotland and Ireland. These are usually a small collection of houses or farm buildings without a notable public building and, as such, do not have a focus or centre.

⁶⁴ Benn. op. cit. 1.

– Matthew. op. cit. 53.

⁶⁵ Ibid. 55.

their agrarian roots and do not feel connected to the urban neighbourhoods in the first place. The concept of interconnected satellite settlements arranged around a civic centre was a planning concept being applied throughout the United Kingdom at this time, deriving from William Morris' image of a rural utopia and Howard's concept of the Garden City.⁶⁶ Therefore this analysis of the Irish landscape and settlement history is, perhaps, post-rationalised to demonstrate how this was appropriate in the case of Belfast.

The report admits that the social analysis of the city presented in its opening pages is far from complete, but there appears to be little appreciation for the complex nature of inner city neighbourhoods whose roots, arguably, are much more nuanced. Yet this argument goes a long way in reconciling the abstracted and mathematical arguments presented later in the plan with some acknowledgement of the social aspects of the city. As Belfast's first statutory masterplan, the Matthew Plan's proposals were to have a significant impact on the city which can still be observed today. Assuming the basic proposals of the 1945 plan – relocation of industry and the development of road infrastructure to serve it – the Matthew Plan went even further in treating the city as a mechanical heart for the region, with the roads providing the vessels facilitating the movement of people. The removal of residential neighbourhoods from the inner-city in service of these roads was viewed as being inconsequential; the end goal was to serve the entire region. If things worked on this macro level, then the micro level would follow.⁶⁷

⁶⁶ Perhaps most notably in the Clyde Valley Plan with which Matthew was so heavily involved.

⁶⁷ Here we see a clear link between the Beaux Arts Tradition and the Modernist model of urban planning.

Background

While the plan made a series of physical proposals, much of the report focused on the reform of the planning system and is perceived to have been much more successful with regards to these more technical aspects.⁶⁸ It successfully brought to a close the compensation issue, brought about the creation a single planning authority and established protected greenbelts as natural amenity areas for the citizens of the region.⁶⁹ Much of this had been foreshadowed by the work of the Planning Commission in reports like the 1947 *Report on The Ulster Countryside* and the already discussed 1945 plan, but the Matthew Plan created the framework by which this legislative machinery could be established, much of which still exists in various forms today.⁷⁰ Despite this, the Matthew Plan is strongly associated with the motorway and housing plans which are perceived to have had a largely negative affect on the city. These physical proposals were realised by two major documents in the closing years of the 1960s.

1.1.4. Belfast Urban Area Plan (1969) / The Report on the Belfast Urban Motorway (1969)

The Matthew Plan was followed in 1967 by the *Belfast Urban Area Plan*, which built on the recommendations outlined in 1963, focusing specifically on

⁶⁸ Albeit, with similar plans already operational elsewhere in the UK.

⁶⁹ The compensation issue was a strange and easily exploitable quirk in the planning system – should planning approval be refused for any development the party who proposed it would be compensated by the Belfast Corporation. The amount of compensation was dictated by the difference between the original value of the land and the development value. This meant that the planning system essentially had no power as the Council simply could not afford to decline many developments. Refer to Appendix C2, paragraphs 038-043.

⁷⁰ Northern Ireland Planning Advisory Board. *The Ulster Countryside*. Report by the Planning Advisory Board on Amenities in Northern Ireland. 1946.

the development of the city as opposed to reforming the mechanisms by which such development occurs.⁷¹ Chapter 2 of the report, 'Existing Character,' is largely photographic with very little text to explain the position taken on the city. Focusing on Belfast's physical development, the Chapter looks at the Georgian town, the Victorian and Edwardian periods and finally the city in the twentieth century. In summarising that "the extensive building of earlier years" which "predominates" the city "presents a concentrated problem of obsolescence" the implication appears to be that the buildings presented in the photographic essay represent the small amount of historical buildings worth preserving.⁷² This view is further elaborated on in the 'Civic Design Appraisal' found in the report's fifth Chapter.

The appraisal concentrates on two distinct areas of the city; the old town with its irregular street pattern and the new town with its grid-iron layout.⁷³ This understanding of what the report refers to as Belfast's 'townscape character' appears to only pertain to the immediate city centre, with the inner-city housing areas clearly falling under the "concentrated problem of obsolescence" described in Chapter 2 of the report. These areas appear to be a concern only with regards to creating an unattractive approach to the city for people using cars, rather than those living within and using these areas.⁷⁴

⁷¹ Building Design Partnership. Belfast Urban Area Plan. London. 1969.

⁷² Ibid. 18.

⁷³ This differentiation can be observed in Figure 7, with the old town lying to the north of the cross beam of the Belfast cross, and the new town lying to the south.

⁷⁴ Ibid. 64.



Figure 14 - Building Design Partnership. Belfast Urban Area Plan. London: Building Design Partnership, 1969.



Figure 15 - R. Travers Morgan & Partners. Report on Belfast Urban Motorway (to) Ministry of Development (and) Belfast Corporation. Belfast: R. Travers Morgan & Partners N.I., 1966.

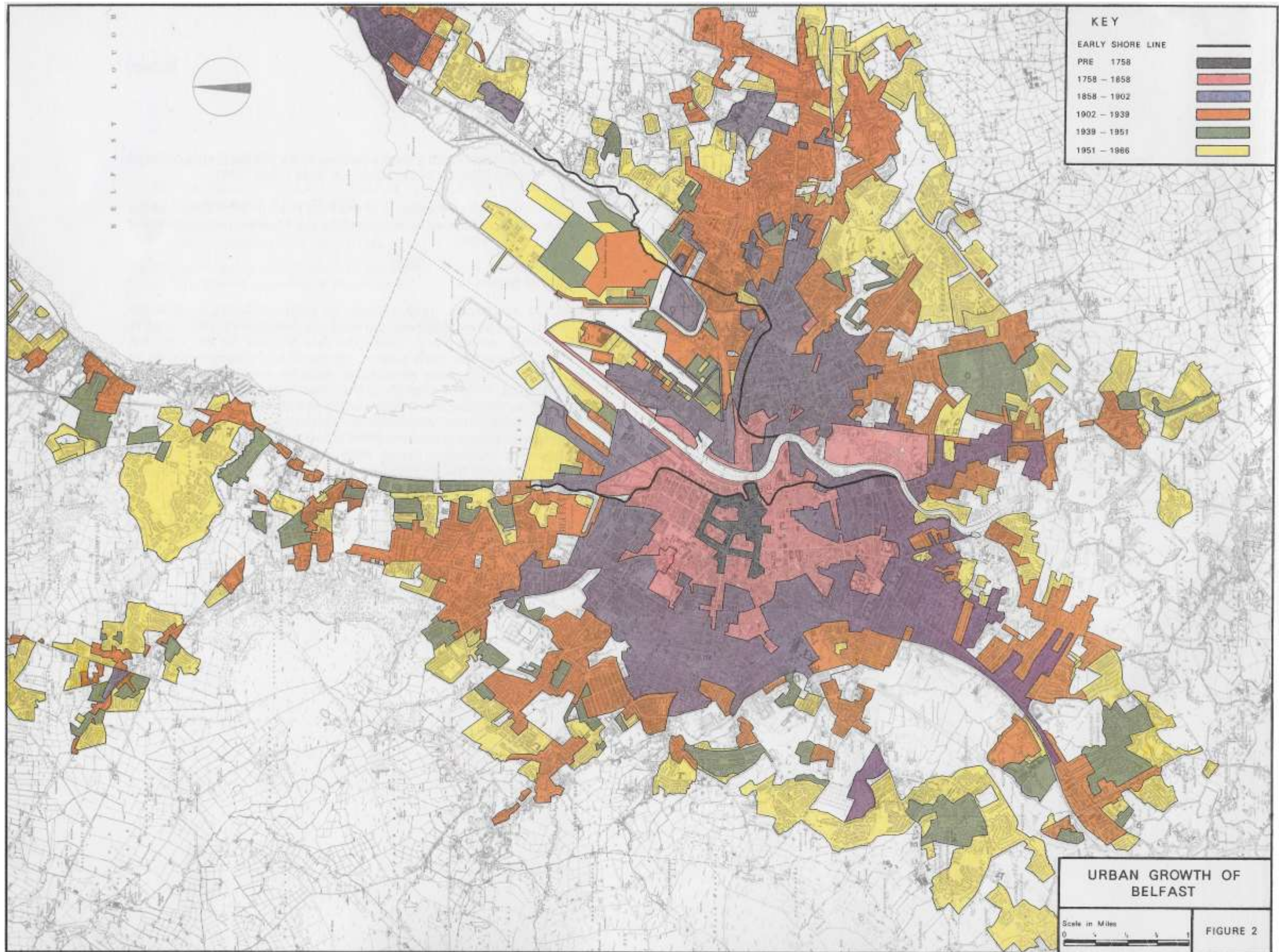


Figure 16 - Historical development map. R. Travers Morgan & Partners. Report on Belfast Urban Motorway. Belfast: R. Travers Morgan & Partners N.I., 1966. 10.

Background

While the historical narrative provided is far from explicit, it is made clear that it is attempting to consolidate the city as “a capital city, a port and a centre of commerce, culture and recreation.”⁷⁵ Much of the Plan does not conceive of the city as a place where people live, with housing being addressed in one short Chapter and clearly dealt with as a problem. In a few short pages the problem and solution are outlined, explaining how the inner-city housing areas need to be redeveloped; something which can only be achieved by displacing a considerable portion of the population due to modern spatial standards and the “requirements of other land uses (notably roads).”⁷⁶ It then goes further to state how important it is to “try and retain a substantial amount of housing and population in the centre” suggesting that “there is evidence to show that the majority of families would like to stay and live near the centre,” contradicting what Matthew suggested in the Regional Plan – that citizens were yearning to leave the city to return to their rural origins.⁷⁷

⁷⁵ Similar language to that found within the Brumwell plan, but with a radically different approach.

– Ibid. 64.

⁷⁶ Ibid. 31

Original parentheses.

⁷⁷ This approach would be contradicted in the masterplan document to follow, despite the Matthew Plan being influential on it.



The areas proposed for new housing along with the existing ones for redevelopment appear to correspond with the path of the proposed road system laid out in report on the Belfast Urban Motorway, published the same year and intended as an accompaniment to this plan (see Fig.15 and 16).

There is a clear set of contradictions at the heart of this report, and it is unclear whether these are intentional or the result of a tacit disregard for Belfast as a place to live.

⁷⁸ R. Travers Morgan & Partners. Report on Belfast Urban Motorway. Belfast: R. Travers Morgan & Partners N.I., 1966.

Background

around transport infrastructure, developing as it did at the strategic location of a fording point in a river.⁷⁹ The explanation of its early development describes a progressive opening up from an insular walled town to a vital industrial port city with strong national and colonial links connecting it to an international economy.⁸⁰ The speed of this development led to the straightening of the river, the construction of bridges and the reclamation of land for industrial use allowing the population to grow exponentially “from 50,000 in 1830, to 100,000 in 1850 and 350,000 in 1900.”⁸¹

The analysis of the city’s fin-de-siècle development begins to advance an agenda relating to the importance of the motorway, one briefly discussed in the 1969 Belfast Urban Area Plan. The rapid rise in population led to significant housing demand in the city helped along by the disposal of the Donegall family’s estates. This led to “rows of terraced houses [...] rapidly form[ing] around the old town centre, particularly in the west and east, while better quality housing was located on the higher ground in the Malone, Knock and Belmont areas and along the Antrim Road.”⁸² This development continued into the suburbs in the early and mid-twentieth-century, although the report notes that this was “of better standards than the rapidly

⁷⁹ The Town Charter was granted to Sir Arthur Chichester in 1613, allowing him to establish the town as a Corporation. This meant that Chichester could begin taxing ships and traders in the town and – after giving a portion of this to the Crown – use these funds to expand and develop Belfast.

⁸⁰ Not so much a ‘walled town,’ although it is referred to as such in Benn, Bardon and O’Boill. Rather the town was protected by an earthen rampart.

⁸¹ Travers Morgan & Partners. *op. cit.* 11.

⁸² *Ibid.* 11.

deteriorating Victorian housing.”⁸³ The suggestion is not only that the inner-city Victorian housing is in poor shape but also that it was never of any significant quality in the first place. Therefore, Belfast Corporation’s plans to redevelop these areas “forming approximately a ring around the city centre” is justified.⁸⁴ The final sentence in this historical narrative is telling, suggesting that this land which has been characterised as being useless to the city in its present state will be used to “cater for the still expanding population and its present symbol of prosperity - the motor car.”⁸⁵ The implication appears to be that the movement of people around and through the city is seen to be more important than having people live within its centre.

Over a single page of this report, the case for the undeniably invasive construction of the motorway is meticulously pieced together within a compelling narrative of the unprecedented developments of the Victorian city – a narrative of the city which is frequently recounted by historians and planning specialists.⁸⁶ It is ironic, therefore, that the motorway they proposed falls almost exclusively within the area of the map used to complement this

⁸³ Ibid. 11.

⁸⁴ Ibid. 11.

⁸⁵ Ibid. 11.

⁸⁶ Jonathan Bardon. *Belfast: A Century*. Belfast: Blackstaff Press Ltd, 1999.

– Jonathan Bardon, and Henry V. Bell. *Belfast :an Illustrated History*. Vol. Repr with corrections. Dundonald: Blackstaff Press, 1982.

– Jonathan Bardon, and Stephen Conlin. *Belfast: 1000 Years*. Belfast: Blackstaff, 1985.

– Benn. op . cit.

– Frederick W.Boal, Janet Gardiner, Gail M. Shields, and D. Spence. *Shaping a City: Belfast in the Late Twentieth Century*. Belfast: Queen’s University of Belfast, Institute of Irish Studies for the Northern Ireland Housing Executive, 1995.

– Frederick W.Boal, and Stephen A. Royle. *Enduring City: Belfast in the Twentieth Century*. Belfast: Blackstaff Press Ltd, 2006.

Background

section which corresponds to the Victorian expansion of the city (see Fig.16 as compared with Fig.17).

Both reports implemented the physical proposals of the Matthew Plan and, for many citizens, was the first time they became aware of the breadth and nature of the planner's intentions for the city. The plans were called into question, particularly as much of the land which had been cleared in the interests of slum clearance was now proposed as the site of the road as opposed to rehousing the displaced community as originally intended. Additionally, the road cut through several thriving inner-city communities including the Short Strand, Lower Newtownards Road, Lower Ormeau, the Village area of South Belfast, the Lower Falls Road, the Lower Shankill Road, York Street and Sailortown.⁸⁷

In the early 1970s a series of pressure groups were established, the most notable and vociferous of these being the Save the Shankill Campaign. The group was established in the wake of the meticulously pieced together volume 'The Rape and Plunder of the Shankill' which led to the establishment of the Belfast Urban Studies Group, or BUS; a group of academics based around the Queens Area in South Belfast who produced a series of well-informed and incisive reports on planning issues in the city.⁸⁸ This level of

⁸⁷ The decline of Sailortown is covered in detail in chapter 5.1.5.

⁸⁸ Wiener. *op. cit.*

– Stewart Parker, ed. *The BUS Report on the Belfast Urban Motorway*. Belfast: Holy Smoke Press, 1973.

– Ron Wiener. *The BUS Guide to District Centres*. Belfast: Belfast Urban Study Group, 1974.

– Marcus Patton, one of the participants in the research interviews discussed in Chapters 4.2 and 5.1 was also a member of this group.

organisation and activism is perhaps surprising given the violent political turmoil that was happening in the city during this time; communities acting out of both individuality as a reaction against the deterministic nature of the Regional Plan, while also acting as a cohesive whole albeit within a smaller but definable community.

Both these plans were published in the year largely considered to be the beginning of The Troubles.⁸⁹ As such the proposed timeline of the proposals was severely disrupted. Indeed, even the intentions of the Matthew Plan – to curb the rapid urban expansion of the city and to slow the population explosion – was rendered moot as the population fell from over 443,000 people in 1951 to under 306,000 in 1981.⁹⁰ Despite this severe disruption key elements went ahead, with the western leg of the Urban Motorway being constructed connecting the M1 in the south to the M2 in the north. This cut across the Lower Falls and Lower Shankill and almost entirely displaced the population of York Street and Sailortown.⁹¹ Shadows of urban proposals which would not be realised until the mid-nineties can also be discerned, with a large tent-like concert hall located on roughly the same site as the future Waterfront Hall.

⁸⁹ The precise start date or causal event of The Troubles is a point of contention in and of itself. Despite events building from the mid-1960s onwards, the riots of August 1969 can certainly be viewed a watershed moment in the history of the political violence and, as such, is here considered to be the starting point of The Troubles.

⁹⁰ The population has continued to fall, although not as dramatically.

⁹¹ This will be addressed in detail in chapter 5.1.5. Also Refer to Appendix C5.

1.1.5. Laganside (1987) / Belfast Urban Area Plan 2001 (1990)

While principally a late '80s and early 90s project, the name Laganside is synonymous among citizens of Belfast with a significant flurry of redevelopment which happened in conjunction with the 1998 Good Friday Agreement.⁹² This is due in no small part to the staging of the iconic concert held prior to a referendum on the adoption of the Agreement which saw singer Bono triumphantly gripping the wrists of David Trimble and John Hume being held in the then newly constructed Waterfront Hall, a high profile signature project in the Laganside development.⁹³ The seeds of this plan, however, can be seen in the previously discussed 1969 Belfast Urban Area Plan, produced before the conflict began, and an in-depth document on the redevelopment was produced in 1987, two years after the Anglo-Irish Agreement (1985).⁹⁴

The Laganside report focusses, as the name suggests, on the redevelopment of the land immediately adjacent to Belfast's river. Beginning by discussing four broad topics – The Land, The Water, The Buildings and The People – the Chapter titled 'Setting the Scene' focuses primarily on the

⁹² The nature of this redevelopment was used by poet Alan Gillis in his piece Laganside to discuss the jarring effect of the outbreak of peace. Refer to Chapter 2.2.1 for more on this.

⁹³ As politicians from either side of the divide, the moment where they took to the stage and stood, hands aloft, felt at the time like a full stop to everything that had come before it. While undoubtedly an important moment, this has not transpired to be the clear break with the past it appeared to be.

– 'Trimble and Hume Centre Stage for Referendum'. BBC News, 19 May 1998.

http://news.bbc.co.uk/1/hi/events/northern_ireland/latest_news/97031.stm.

⁹⁴ Peter Hunter, and Roy Adams. Laganside. Belfast: London : Building Design Partnership, 1986.

– Broadly viewed as a failure, this Agreement between the British and Irish governments arguably precipitated the events of the peace process in the early and mid-1990s.

present, with scant reference to the historical development of the city.⁹⁵ The garish colours and relentlessly positive language of the report depict Belfast's dockland as a location full of opportunity, providing an enthusiastic spin on an area characterised at the time by derelict warehouses and the failing industries which had defined Belfast in its Victorian golden age. The problems of dereliction are merely alluded to, and the broader social problem of the conflict is never mentioned.⁹⁶

Similarly, the *Belfast Urban Area Plan 2001* – published in 1990 – has a socially uncritical approach to the masterplanning of the city moving towards an increasing homogenization of the economic drivers used to develop space.⁹⁷ Placing itself within the context of the Matthew Plan and the 1969 Belfast Urban Area Plan, the 2001 Plan begins with a brief assessment of the successes and failures of these reports.⁹⁸ By this stage, the Matthew Plan had become part of the city's established narrative; in particular the persistence of the Stopline which had remained largely unchanged since it

⁹⁵ This was a methodology used by Peter Hunter and Roy Adams, the writers of the report within Building Design Partnership. A similar way of working was applied to Manchester and Salford waterfront in the early 1980s.

– 'Salford Quays Masterplan · Shepheard Epstein Hunter / SEH / Architecture, Planning, Landscape'. Accessed 3 September 2016. <http://www.seh.co.uk/projects/salford-quays-masterplan/>.

⁹⁶ One could be forgiven for forgetting that over two and a half thousand people had died as a result of the Troubles between the publication of the Belfast Urban Area Plan and the Laganside report.

– Malcolm Sutton. 'CAIN Web Service (Conflict and Politics in Northern Ireland)'. An Index of Deaths from the Conflict in Ireland. Accessed 24 March 2016. <http://cain.ulst.ac.uk/sutton/tables/Year.html>.

⁹⁷ Department of the Environment. *Belfast Urban Area Plan 2001*. Belfast: H.M.S.O., 1990.

⁹⁸ Both reports are treated kindly by the 2001 report with praise for the Stopline. The criticisms stem from their ability to deal with the unpredictable economic and social conditions experienced both locally and nationally.

– Department of the Environment. op. cit. 10.

LAGANSIDE

A CONCEPT PLAN FOR LAGANSIDE

This concept plan for Lagan-side covers a 1.5 mile stretch of the River Lagan from Abercorn Basin to Ormeau Bridge, and includes over 200 acres of land. It highlights areas of development opportunity offering scope for involvement and investment across the public and private sectors.

The plan has been prepared for the DoE by a team comprised of Shephard, Epstein and Hunter (London) and Building Design Partnership (Belfast) in association with a number of specialist advisors.

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Department of the Environment
for Northern Ireland
Belfast Development Office
Clarendon House
9-21 Adelaide Street
Belfast BT2 8HR
Tel. (0232) 242486



Ormeau Bridge



McConnell War



Blackstaff meadow



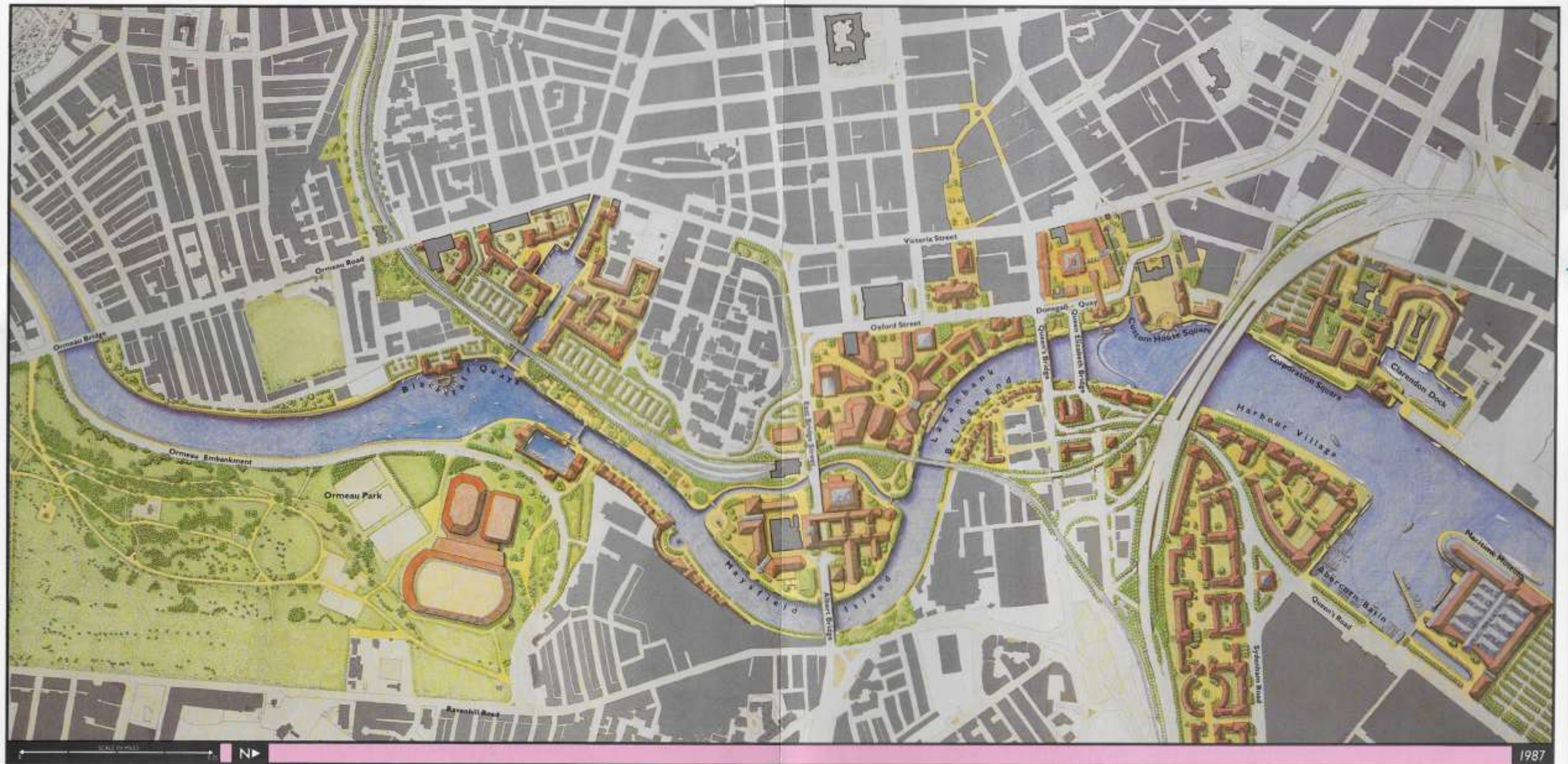
Flaiths at Albert Bridge



Queen's Bridge



Clarendon Dock



1987

Figure 18 - Hunter, Peter, and Roy Adams. Lagan-side. Belfast: London: Building Design Partnership, 1986.

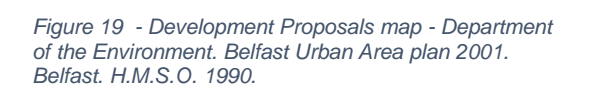


Figure 19 - Development Proposals map - Department of the Environment. Belfast Urban Area plan 2001. Belfast. H.M.S.O. 1990.

Background

was established in 1963.⁹⁹ The Stopline, the report observes, was successful in halting outward expansion and protecting the “natural setting” of the city.¹⁰⁰ It was also seen to be successful in stopping the unmanageable population growth experienced throughout the 1950s and ‘60s, something which became compounded by the onset of the Troubles which led to a dramatic and equally unmanageable decline in population. These experiences appear to create a reticence to formulate projections of the future in case they become as misplaced as those made in the earlier reports; perhaps an unusual stance for what purports to be an urban plan.

The criticisms of the 2001 Urban Area Plan on its publication were directed at the apparent lack of agency within the plan which, while not posing “a direct threat to the city’s working-class areas in the same way the 1969 did...nor will such communities achieve many direct benefits from the new plan.”¹⁰¹ As such, the plan could be viewed as a basic land-use plan; a zoning exercise rather than a strategic set of steps to improve the city. There was a perceived need for planning to re-engage with communities to ensure that they were brought along with the process as well as directly contributing to it. As such the lack of public participation in the document – which can be said to have

⁹⁹ The Stopline, as has been previously mentioned, was proposed by the Matthew Plan and officially adopted when it was published in 1963. As originally proposed it extended anti-clockwise from Carrickfergus in the northwest, along the base of Cave Hill and the Black Mountain to the west just north of the Ballysillan and West Circular Roads. Continuing down the southern end of the Glen Road, taking in Lisburn to the south west and approximately following the path of the Lagan to the north until it reaches the Malone Road where it follows the outer ring, encompassing Dundonald to the east and Holywood to the north-east. Also refer to Figure 15 for the original Stopline proposal, to which only minor changes have been made.

¹⁰⁰ Department of the Environment. *op . cit.* 10.

¹⁰¹ Sam Mooney, and Frank Gaffikin. *Reshaping Space and Society : A Critical Review of the Belfast Urban Area Plan 2001*. [Belfast]: Belfast Centre for the Unemployed, 1988. 71.

emerged as a vital component of urban planning in 1969 with the publication of the Skeffington report –played a large part in the formation of the plan which was to follow almost twenty years later.¹⁰²

1.1.6. Belfast Metropolitan Area Plan (BMAP, 2004)

Belfast's most in-depth masterplan to date was published in 2004. *The Belfast Metropolitan Area Plan* – commonly referred to simply as BMAP – was originally intended to manage the development of the region up to the year 2015.¹⁰³ Comprised of four substantial parts – the final of which has seven volumes relating to each of the Council areas affected – BMAP is a lengthy and meticulous document whose proposals range from broad initial principles affecting the whole region, down to the micro-planning of districts, neighbourhoods, streets and specific sites. After being commissioned in 2001 the Department produced an Issues Paper which formed the basis of one of the largest consultation exercises undertaken in Northern Ireland.¹⁰⁴ Using the Issues Paper to shape the debate, planners, civil servants and politicians engaged with over one and a half thousand people described as “reflect[ing] a broad cross section of the people living in the Plan area.”¹⁰⁵

¹⁰² Damer, Seán, and Cliff Hague. 'Public Participation in Planning: A Review'. *Town Planning Review* 42, no. 3 (1971): 216.

¹⁰³ Department of the Environment. Planning Service. *Belfast Metropolitan Area Plan 2015 (BMAP)*. 4 vols. Belfast: DoE Planning Service, 2004.

¹⁰⁴ Department of the Environment. 'Belfast Metropolitan Area Plan 2015 (BMAP) Issues Paper', 7 December 2001. <https://www.planningni.gov.uk/downloads/bmap2015-issues-paper.pdf>.

¹⁰⁵ Mark H Durkan. 'Announcement by Minister of the Environment at Adoption (September 14) Oral Statement to the Assembly by Mark H Durkan MLA, Minister of the Environment on Belfast Metropolitan Area Plan', 14 September 2014. <https://minutes3.belfastcity.gov.uk/documents/s3460/BMAP%20Judicial%20Review%20Update%20-%20Committee%20Item.pdf>.

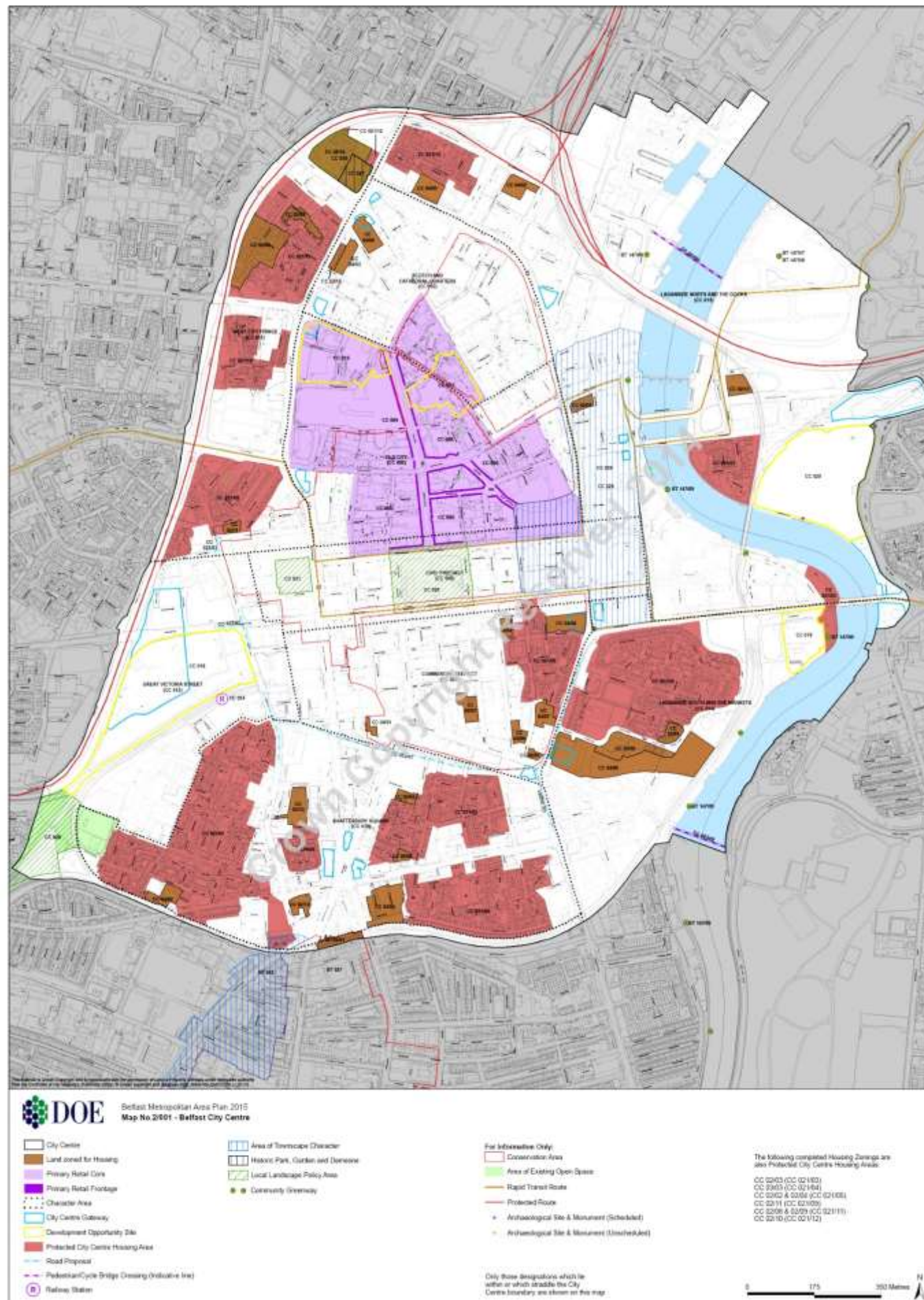


Figure 20 - Map No.2/001 - Department of the Environment, Planning Service, Belfast Metropolitan Area Plan 2015 (BMAP). 4 vols. Belfast: DOE Planning Service, 2004.

Background

The plan provides a brief description of Belfast's development history, mentioning the medieval castle and the Georgian market town before describing the city's developmental and economic explosion during the late nineteenth century. The description then skips the early and mid-twentieth centuries, not mentioning the numerous masterplans outlined above.¹⁰⁶ The plan references "significant physical, social, economic and demographic change within the City," but does not offer an explanation as to why this happen, nor any specifics on what this change was.¹⁰⁷ There is an implication that the alteration in demography occurred "in line with many (other) industrialised regions" with no mention of the Matthew Plan or the Troubles which – in the light of the analysis presented in this thesis so far – appear to have been the two primary causes.

While it is probably not the place for such a document to allocate blame – or even to suggest that similar plans had failed in the past – it may have been a useful exercise to contextualise the plan within this history. Rather, the Plan is placed within the broader landscape of national and regional planning, the model being that of economic Leviathan as opposed to socio-poetic space.

– "During this initial consultation period [for the Issues Paper], a series of 10 information meetings and 27 consultation meetings were held throughout the Plan area. Voluntary and community groups were engaged and over 1500 people attended the public meetings and focus groups. Overall, this consultation process reflected a broad cross section of the people living in the Plan area. A report presenting a collation of the views expressed during the consultation process was published in April 2003."

– The publication of the draft plans was followed by a public enquiry by the planning appeals commission, who accepted consultation responses from the public, Councils and stakeholders.

¹⁰⁶ Although BUAP 2001 is mentioned in passing and Laganside is tangentially mentioned as the development of the river. Both of these happen elsewhere in the report.

¹⁰⁷ Department of the Environment. Planning Service. District Proposals – Belfast. Vol. 2. Belfast Metropolitan Area Plan 2015, Part 4. Belfast: DOE Planning Service, 2004. 6.

Despite this criticism – which could also be directed towards the previous plan – the lengthy consultation process and structure of the report implies that the planning professionals behind BMAP had learned from the errors of the top-down approach of the Matthew Plan and BUAP, and also from the lack of imagination and vision of BUAP 2001. This, however, is not made explicit within the text.

The plan's primary aim was to "improve [Belfast's] international image" and to promote "an urban renaissance throughout the Belfast Metropolitan Area."¹⁰⁸

This broad aim is then broken down into separate Strategic Planning Guidelines – or SPGs – covering housing, transport, environmental concerns and economic issues. After explaining these broad indicators, the plan focusses in on specific areas within the region, describing the SPGs with reference to specific sites which have been identified as holding the potential to achieve these particular aims. This structure simplifies proposals made by this complex document and allows the basic underlying principles to be followed from the broader national context to the specificities at street level. This ensures that the plan is acutely aware of its smaller constituent parts which constantly act as a driver for the proposals.¹⁰⁹

Despite the success of this structure in simplifying the complex ideas, BMAP is a troubled document. Published in 2004, it remained in draft form until being officially adopted by Department of the Environment minister Mark

¹⁰⁸ Department of the Environment. BMAP Vol. 2. 9.

¹⁰⁹ To use the language of the previous section this could be referred to as the *Res Cogitans*. In this case, however, this is not an individual or a government department, but refers to the agency of the plan which emerges from the complex consultation process.

Background

H.Durkan in June 2015.¹¹⁰ This, however, came in the wake of a long running disagreement concerning the proposed construction of a high profile department store at the out-of-town Sprucefield commercial estate.¹¹¹ Initially proposed in 2004 – the year BMAP was published – the construction of the first John Lewis outlet in Northern Ireland would have been contrary to the plan's proposals which prioritised the development of the Belfast retail centre, restricting large commercial estates on the periphery which were seen to draw economic focus away from the city. After several failed planning applications, the retailer withdrew from the project all together causing a protracted political argument relating to the loss of a significant economic opportunity for Northern Ireland and the potential jobs it would have created.¹¹²

Therefore when the minister eventually signed off on the adoption of the plan the Enterprise Minister Arlene Foster challenged the adoption of the plan on the grounds that, as BMAP was so wide ranging as to have a significant impact on the entire province, each governmental department must be consulted before it can be officially adopted.¹¹³ This challenge lead to a

¹¹⁰ Mark H Durkan. 'Announcement by Minister at Adoption.'

¹¹¹ This may be considered as being 'out-of-town' as far as Belfast is concerned, but it is located within the Stopline, in the suburban corridor on the outskirts of Lisburn. This perhaps reveals a lack of clarity as to what 'out-of-town' entails.

¹¹² 'John Lewis £150m Store Loss "Outrageous"'. UTV. Accessed 16 April 2016.
<http://www.u.tv/News/2013/02/01/John-Lewis-150m-store-loss-outrageous-20359>.

¹¹³ 'Arlene Foster's Legal Bid to Halt Belfast Metropolitan Area Plan (BMAP)'. BelfastTelegraph.co.uk. Accessed 12 April 2016. <http://www.belfasttelegraph.co.uk/news/northern-ireland/arlene-fosters-legal-bid-to-halt-belfast-metropolitan-area-plan-bmap-30842923.html>.

judicial review which was upheld in March 2016.¹¹⁴ BMAP remains in limbo, appearing increasingly likely that it will need to be extensively reviewed or abandoned altogether.

1.2. Conclusions

The language of the masterplans and their consideration of the city has changed substantially in the sixty years between the reports of the planning commission and BMAP. The tentative nature of the written aspect of the 1945 report counterpointed by intricately detailed maps displays what could be a tacit understanding of how to both preserve and develop townscape character which goes largely unexplained and unquantified and is therefore difficult to critique. The maps could be simply beguiling objects which are evocative of quality rather than truly representative of it. The Matthew Plan then appears to display both aspects – intricately produced maps and thoughtful, reasoned textual explanations. The same could be said of the 1969 Belfast Urban Area Plan, although the contextual and historical foundations do not appear as strong. The report on the Belfast Urban Motorway serves as an excellent example of the manipulation of the accepted narrative of the city to support the claims of the report, whereas the 2001 plan betrays the insecurity of the city at the time and the reticence of the planners to make strong claims along the lines of those made by previous plans.

¹¹⁴ 'Belfast Metropolitan Area Plan (BMAP) Update'. Cleaver Fulton Rankin Solicitors, Belfast, Northern Ireland. Accessed 16 April 2016. <http://www.cfrlaw.co.uk/article/belfast-metropolitan-area-plan-bmap-update-2/>.

Background

BMAP, then, is the culmination of these thought processes, adopting the confidence of the Matthew Plan along with the tacit subtleties of the 1945 planning maps and expressing them both openly, reinforced by a wide ranging and transparent consultation process. This is a clear attempt to render the collective agency of Belfast's citizenry as a democratic process rather than a technocratic product. The John Lewis crisis could be seen to demonstrate how BMAP was failing to positively shape development in a way which benefits the region. Conversely, it can also be seen to highlight a lack of understanding of the democratisation of the process as BMAP's primary aim on the part of political representatives. On one hand, obstructing the creation of potentially thousands of jobs and the significant investment of an international company appears extremely foolhardy; while on the other hand giving an international company free reign to develop what they want outside the meticulously crafted developmental framework undermines the already precarious position of the planning system.

The range of approaches adopted with regards to a single urban form demonstrated in these documents serve as an indication of the breadth of interpretative range which can be applied to an apparently monolithic object. Each one appears to correspond with what might be described as the dominant trend in national or international planning at the time, yet there appears to be some attempt within each to present itself as the obvious and only solution to problems which are acutely local. For example, the historical exposition provided in the Report on the Belfast Urban Motorway concludes that Belfast is a city based on infrastructural innovation and, therefore, the proposed motorway ringroads are a logical continuation of this legacy. This

plan, however, is similar to other road schemes being implemented across the UK, perhaps most notably the London 'Ringway' as proposed by Patrick Abercrombie in 1944.¹¹⁵ The historical narrative which is continued by the implementation of the road is therefore a post-rationalised myth created – either consciously or reflexively – to suit a national rather than local agenda.

This poetic effect is evident throughout the plans identified above; in Thomas's desire to extend the Beaux Arts Tradition in the city, in Matthew's adherence to Geddesian ideals, in BDP's desire to consolidate Belfast as a commercial rather than residential hub and in BMAP's privileging of urban over suburban development. The difficulties experienced by these plans appear to originate from their failure to acknowledge and integrate the concept of the poetic within their proposals and, as such, the effect of the poetic remains unchallenged within their pages.

¹¹⁵ Patrick Abercrombie. Greater London Plan. H.M.S.O., 1944.

2. The Poetic City

The narrative presented by the planning documents is made problematic by their ideological claims to truth based on a set of understandings which remain largely unchallenged.¹¹⁶ The following chapter asks; If apparently objective planning documents contain latent subjective interpretations and, as such, reveal elements of the intent of their authors, then is the opposite true – do subjective poetic urban representations contain objective observations? The following is an analysis of a selection of overtly poetic urban interpretations to test if they contain valid reinterpretations of the physical and social aspects of the city. Analysing works of poetry, music, satire and film, these interpretations are presented here as alternative methodologies for exploring an individual's relationship with the city – methodologies which reveal the value the poetic has for the reinterpretation of the socio-physical constitution of the city.

2.1. Poetry

Contemporaries of the poetry scene in Northern Ireland as the Troubles took hold, Seamus Heaney and Ciarán Carson both appear to draw their personal identities, as expressed in their prose, from the socio-spatial environment of Northern Ireland. However, where Heaney's verse belongs to the rural aspects of the region, Carson's emerges from the condition of the city.¹¹⁷ Both writers deploy the metaphor of writing for the process of socio-spatial identity. Each writer's relationship to space differs, however, because of the

¹¹⁶ Referred to in this thesis as 'myths.' Refer to chapter 3.2.4. for more on this.

¹¹⁷ Seamus Heaney. North. Milano: Mondadori, 1996.

contextual shift from urban to rural; a subtle difference when it comes to the largely rural territory of Northern Ireland nonetheless resulting in a radical tonal distinction between the resulting poesy. Where Heaney uses his pen to “dig,” Carson uses his pen to write the “instruction leaflet” for the city as a “vastly complicated interactive aircraft kit.”¹¹⁸ As such the intimate, earthy language of Heaney contrasts against the decayed cartography of Carson’s verse.

Language and cartography are recurring themes for Carson, exploring the inaccuracies and ambiguities in both modes of communication, which for Carson were both oppressive and controlling constructs of the state and tools to challenge and deconstruct the resulting interpretations.¹¹⁹ *Belfast Confetti* – perhaps Carson’s best known poem – connects the pattern of linguistic structures with the space of the city itself and – further than this – with the self-creating notion of identity and autobiography.¹²⁰ The phrase ‘Belfast Confetti’ is a metonym for the nuts, bolts and other pieces of scrap metal that would be used as projectiles during a riot. The notion of confetti as something which is normally used to celebrate unification is used instead to memorialise segregation. Within this metaphor is a complex critique of the nature of the division within the city. On the one hand the split is binary and apparently irreconcilable, but on the other hand the process of violence can be said to

¹¹⁸ Seamus Heaney. *Opened Ground: Poems, 1966-1996*. London: Faber and Faber, 1998. 3.

– Ciarán Carson. *The Star Factory*. London: Granta, 1996. 15.

¹¹⁹ Neal Alexander. *Ciarán Carson: Space, Place, Writing*. Vol. 58. Liverpool University Press, 2010. 58.

¹²⁰ Ciarán Carson. *The Ballad of HMS Belfast: A Compendium of Belfast Poems*. London: Picador, 1999. 23.

Background

unite the factions; a marriage between the binaries celebrated by the deluge of shrapnel.

The poem describes the sudden outbreak of a riot and the ensuing violence and confusion. Using the analogy of acts of violence to punctuation marks, the poem implies that the division is having a direct effect on the syntactic structure of life within the city along with individual identity. In trying to escape the riot the protagonist “was trying to complete a sentence in [his] head, but it kept stuttering”; finding “all the alleyways and side-streets blocked with stops and colons.” The “sentence” refers to Carson’s cognitive map of the city rendered as an autobiographical text. The violence rearranges the text until the home-territory is transformed into a bewildering labyrinth; identifiable elements and signifiers contorted and recontextualised. The “fusillade of question marks” towards the end appears to be referencing an interrogation at the hands of military personnel or a paramilitary manned barricade. “What is my name? Where am I coming from? Where am I going?” On reflection, however, it is the writer asking these questions of himself; his own identity – so closely coupled with an autobiographical cartography of the city streets – rendered unreadable.

Similarly, the poem *Turn Again* draws attention to the difficulty of using the official map to read and understand a territory. This time, however, the poet overcomes the disorienting nature of the map rather than being overwhelmed by it.¹²¹ Carson describes the city and the map as being two dimensions

¹²¹ Carson. op . cit. 53.

which communicate with and are informed by each other but never fully correlate. Just as the map can contain objects not present in the city – “the bridge that never existed...the bridge that collapsed; the streets that never existed” – so too can the city contain elements not present in the map – “the shape of the jails cannot be shown for security reasons.”

The map can only ever be a frozen moment of understanding; a stultified interpretation of a fleeting moment that no longer exists. Carson applies this critique to his own cognitive map of his home city. What could be dismissed as empty nostalgia for the Lower Falls area – “Today’s plan is already yesterday’s - the streets that were there are gone” – could also be read as Carson highlighting the insufficiency of his own personal cartography which is equally as stultified as the historic maps he references; “I turn into a side-street to try and throw off my shadow, and history is changed.”¹²² This closing line suggests that the poet has succeeded in ditching the pernicious shadow of history, but the idea that “history is changed” also suggests that you can never be rid of it. All you can hope for is to rewrite the narrative, something which was conceived of as a disorientating negative in *Belfast Confetti* is described as a liberating action in *Turn Again*, if no less disorientating. The key difference being, however, that change is bottom-up; from the level of the street rather than imposed from above using the two-dimensional God’s eye view of the map. Regardless of who creates it or how fixed it is, however, the

¹²² Which has been devastatingly redeveloped over the past thirty years, being profoundly affected by the motorway and high-rise plans mentioned in the previous Chapter and explored in more detail later in this thesis.



Figure 21 - The Grand Central Hotel in use as an army barracks in 1980. Courtesy of Pacemaker Press international.

grand historical narrative of where you came from and where you are going
always informs the transience of the lived present.

If the fixed nature of cartographic representations are tools for both
oppression and liberation, then the consistent fluctuation of the
capitalist city also serves this dual purpose for Carson. *Night Patrol* describes
the interior of the Grand Central Hotel on Royal Avenue during it's years as a
barracks for the British Army in the late 1970s (see fig.21).¹²³ A soldier wakes
from a nightmare to discover he is in the hotel-barracks in "a room that is a
room knocked into other rooms." The description of his surroundings
compounds the disorientation of the dream as the hotel is partly
deconstructed exposing the building's previously concealed utilities and the
rundown seediness of the Smithfield area to the rear. The verse makes

¹²³ Carson. op . cit. 26.

frequent use of language which barely conceals the idea of sexual violence hinting at a wholly unwelcome invasion and occupation. It is not clear, however, who is victim and who is perpetrator; the unsettled private waking violently in his bunk bed or the savagely adapted Victorian edifice.

Clearance describes the demolishing of the hotel in 1985 to make way for the Castlecourt development.¹²⁴ As the building “collapses under the breaker’s pendulum” there is a brief flash of a thirties mural suggesting that, just before it was erased, the hotel has a memory of its glory days and is absolved of its troubled past.¹²⁵ Despite this fleeting moment of redemption there is palpable relief as the hotel crumbles, the claustrophobia of *Night Patrol* dissolving as the sky suddenly becomes visible and “a breeze springs up from nowhere.” With the blighted hotel gone, suddenly the writer’s senses sharpen and his connection to the city appears to strengthen, the previous disorientation dissipated.

The two narratives of urban development provided by these poems – through adaptive reuse during the conflict and the potentially more positive demolition and redevelopment – further exemplify Carson’s complex relationship with Belfast; the paradoxical ideas that both the stultifying nature of representation and the relentless imposition of change contains the potential for both liberation and subjugation.

¹²⁴ Part of the rebranding of the city as proposed in the Belfast Urban Area 2001 plan discussed in the previous Chapter, the Castlecourt development is a large shopping centre located on Royal Avenue. The construction of building with a largely glass façade was considered a significant statement of optimism as the city began to emerge from the worst days of the Troubles.

¹²⁵ Carson. op . cit. 24.

Background

While Carson – perhaps due to his generation – tends to discuss issues related to the distortion and destruction of identity, Alan Gillis – part of the generation of post-conflict poets – tends to write about the changes occurring in Belfast as the severity of the conflict lessened. This is particularly evident in *Laganside*, the closing piece of his second collection *Hawks and Doves*.¹²⁶ Describing the poet's return to the city – his first since peace had been brokered by the Good Friday Agreement – the verses are structured around a walk along the city's redeveloped riverfront.¹²⁷

Before this new setting emerges, however, the poem opens with a scene of violence in the form of an extended metaphor; "I cannot call back the time, lasso the millions / of minutes by the scruff of their scrawny / wee seconds, or knock out the lost years, / bop the back of their heads and bale / them into the back of a getaway van."¹²⁸ One cannot help but feel that if Carson had wielded such imagery the verse would be leaden and foreboding, referencing actual events and decrying the physical and social violence of it all. In *Laganside* however, it is done with a sense of brevity and light-heartedness, a feeling which becomes further enhanced as the protagonist's distinctly Belfast-sense-of-humour emerges; witty, dark and self-deprecating.

¹²⁶ This poem formed the basis of the Laganside Poetry app, developed by John D'Arcy. This app makes use of smartphone based locative media to experience place-specific poetry on site featuring text, voice and video. Refer to Figure 22 for a video still taken from the app.

– Alan A Gillis. *Hawks and Doves*. Oldcastle, Co. Meath, Ireland: Gallery Books, 2006. 73.

¹²⁷ Refer to Chapter 1.1.5.

¹²⁸ Gillis. op . cit. 73.

An anticipation of violence lingers through the poem – an expectation which remains unsatisfied despite the poet never appearing convinced that the threat has been entirely removed. Staring into the depths of the river at the scattered detritus on the riverbed, the litter transmutes into memories of “moustachioed / schoolmasters, startled newscasters introducing / headshots, roadblocks, deadlocks, / English Cocks and Irish Jocks, mutilated livestock, / a timer's tick-tock, confused with the cistern's drip- / drop, keeping you up to panic at midnight knock- / knock, which is just a drunk neighbour who thought / his missus must iv changed da fuckin front-dure lock.”¹²⁹ The iconography of violence exploited by cinematic thrillers gives way to the benign and the banal, questioning the presence of the violence in the first place.

Fighting back the unhelpful sense of nostalgia, the unthinking manipulative joy of the proposed peaceful utopia and the brooding ‘badge of honour’ for living through the Troubles, the poet takes strands of thought from each of these well-worn paths and elevates them above the kind of clichéd bitter-sweet yearning for the home-town of one’s youth expressed in countless folk songs. He is struck by the profound changes in an area now unrecognisable but still haunted by partially remembered poetic relationships.

As the walk and the final verse draw to a close the poet remarks that he knows he’ll “never leave here, or come back again.”¹³⁰ The city has shaped who he is and a profound part of himself is indelibly marked by this place, yet

¹²⁹ Gillis. op . cit. 74.

The misspelling of ‘door’ as ‘dure’ a humorous mimicry of the Belfast accent.

¹³⁰ Gillis. op . cit. 76.



Figure 22 - Murmuration over the Albert Bridge, taken from the Laganside Poetry App.

'this place' does not exist anymore. The poet is a man-out-of-place; in a way the city is not relevant to him anymore, nor he to the city.

From the analysis of a selection of work from these two Belfast-based poets a position on the social and physical arrangement of the city can be extracted. Both Carson and Gillis note displacement of the urban signifiers of personal identity with varying degrees of despair; Carson appears traumatised while Gillis is apparently apathetic. With this there appears to be an equating of the activities of terrorists with that of urban developers. Both the paramilitaries and the city planners seek to affect some form of social change within Belfast. The physical violence of terrorism appears to be easily comparable to what might be referred to as the social violence of the urban planning.

2.2. Song

Belfast has been mentioned in many songs and pieces of music, from traditional folk songs to contemporary pop and rock. The traditional song *The Black Velvet Band* appears to have been written in the early nineteenth century. While the best-known version, as recorded by the Dubliners in 1967, locates the story of the song “in the neat little town they call Belfast,” the song exists in a wide range of versions with an equally broad variation in locations.¹³¹ As such, there is little reference to specific places within the narrative. The mention of “strolling down Broadway” is often connected with the street connecting Donegall Avenue and the Falls Road, now harshly bisected by the Westlink. However, as this street did not exist until the late nineteenth century and given the potential date of the narrative of the song – potentially late eighteenth / early nineteenth centuries – there is a possibility that the street referred to is Bridge Street, known at this time as Broad Street.¹³² However, given the complex history of the song and the transfer from place to place as the song evolved, it appears more likely that the name of the street has been passed along from one version to another. As such, this well-known Belfast song is not really about Belfast. Regardless, the analysis of the content of the song and its history in relation to that of Belfast creates a frame through which the city can be considered, and new understandings achieved.

¹³¹ Including London, Tralee and even Australia. More recently, the American punk band the Dropkick Murphy's recorded a version relocating it to Brockton, Massachusetts.

– West, Richard, and Stephen Hackett, eds. *Belfast Songs*. Belfast: Factotum, 2003, p.49

¹³² Patton, Marcus. *Central Belfast: An Historical Gazetteer*. 2nd Edtn. Belfast, Northern Ireland: Ulster Architectural Heritage Society, 2015, p.52

Background

Similarly, a critique of the muddled logic of the lyrics to *Belfast Child* by Simple Minds permits an analysis of the city. Released in 1989, the melody of the song is based on the traditional ballad *She Moved Through the Fair* which, much like *Black Velvet Band* has existed in many versions over the years. The best-known version tells the story of a young couple promised to be married. The woman, however dies before the wedding but returns to her husband to be as a ghost one night, reiterating a phrase from earlier in the song, once joyful but now foreboding and threatening; “It will not be long, love, til our wedding day.” It’s not totally clear why this song has been subsumed by this stadium rock anthem other than the rather twee and plastic Irishness of the flutes at the beginning, but the combination of themes conjures a metaphor; one which is perhaps rather forced but nevertheless provides an insight into the potential of poetic representation for discussing the city.

Jim Kerr, lead singer and lyricist of Simple Minds, claims he was moved to write the song when he heard *She Moved Through the Fair* shortly after the Enniskillen bombing.¹³³ These disparate mythological connections have, unfortunately, lead to a rather disjointed narrative. *Belfast Child* begins with singer’s “love” meeting him down by the “gallow tree” to tell him about “this old town and it’s suffering.” This implies that the singer is both in the town and absent from it, otherwise why would he be unaware of the “troubles

¹³³ ‘SIMPLE MINDS – “Belfast Child” | FreakyTrigger’. Accessed 14 August 2017.
<http://freakytrigger.co.uk/popular/2010/08/simple-minds-belfast-child/>.

abound?” Much the song is about absence – imagery of cold empty streets and pleading for us to “come on home” – but it’s never clear what or who is absent, and why. The repeated riff of “someday soon they’re gonna pull the old town down” provides some way in to extracting a meaning from these ambiguous lyrics, regardless and wilfully separate from their original intent. Rather than being about the ‘Troubles’ as originally intended, the song could instead be about the redevelopment of the city; the diaspora to Matthew’s ‘satellite towns,’ the dismantling of the neighbourhoods and the destruction of heritage.

Additionally, there is a distinct feeling that there may be a meaning and extended metaphor to be extracted using *She Moved Through the Fair*, the juxtaposition of the wedding and death, of union and separation. As stretched as this level of analysis of what could be described as cynical post-Live Aid worthy stadium rock, it demonstrates the ability of such an analysis to enable a useful discussion pertaining to the urban condition.

The examination of a well-known traditional song and that of a famous rock song have proved somewhat useful in discussing the city, albeit a lot more difficult to extract insight from than the works of poetry examined in the previous chapter. The work of Belfast-based musician Van Morrison, however, is broadly acknowledged as being more poetic than mainstream popular music. Where the work of Carson and Gillis attempt to reframe Belfast but still maintain a belief that they are representing some underlying and universal truth, then the music of Morrison unashamedly distorts and abstracts the city. The map created by Morrison’s work derives from

Background

romanticised childhood memories and personal myths combined with tropes and premises derived from pop love songs and the brand of urbanism espoused by American Rock and Roll. In his introduction to the musician's selected lyrics, Dr Eamonn Hughes suggests that Morrison's work balances a range of divergent understandings of the social life of the city; industry and nature, adult work and childhood play, romantic love and spiritual devotion, the ever-present sound of the radio and overwhelming silence waiting beneath it.¹³⁴

The simple rock and roll love song *Hey Girl* begins to outline the basic topography of the city using a romantic stroll from "where the boats go by" to the "mountain slope" to "look down at the city below."¹³⁵ *The Story of Them*, however, begins to map out the city, mythologising not only the early years of Morrison's band in the mid-1960s, 'Them,' but also the venues they played and – most notably – the routes between them. The lyrics describe a lifestyle of "drink(ing) and talk(ing) and sing(ing) / all through the night," before walking into the city once "morning came leisurely and bright," heading to the "Spanish Rooms on the Falls" and then to the "Maritime."¹³⁶ The song

¹³⁴ A senior lecturer in English at Queens University Belfast, Dr Eamonn Hughes worked with Morrison on 'Lit Up Inside.' This volume presents Morrison's lyrics as poetic works, removing them from their musical context.

– Van Morrison. *Lit Up Inside: Selected Lyrics*. Edited by Eamonn Hughes. Faber & Faber, 2014.

– The Train and the River apparently inspired Morrison to learn the saxophone.

– Eamonn Hughes. 'A Working Man in His Prime: Van Morrison's Belfast'. Lecture, Oh Yeah Music Centre, 15-21 Gordon St, Belfast, 27 March 2015.

¹³⁵ Them. *The Story of Them*. Audio CD. London, 1996.

¹³⁶ Maureen Coleman. 'Cradle of Belfast Blues, the Maritime Hotel, Recalled 50 Years on'. [BelfastTelegraph.co.uk](http://www.belfasttelegraph.co.uk), 3 April 2014.

<http://www.belfasttelegraph.co.uk/entertainment/music/news/cradle-of-belfast-blues-the-maritime-hotel-recalled-50-years-on-30151038.html>.

outlines a particular conception of Belfast which does not fit the dominating narrative of the city during this era – one which often concentrates on the beginning of the contemporary Troubles – describing instead the short lived rise of R&B music in the city and the atmosphere of social progression which came with it, actively ignoring the building sectarian tensions within the city.¹³⁷ The idea of Morrison and his friends being radically different than the majority of Belfast's citizens as implied by the name Them is identified, but despite this the crowd of “cats with long, long hair” are at ease in the city as the “blues come rollin’ down Royal Avenue.”¹³⁸

Cleaning Windows is again autobiographical, describing a part time job Morrison had before achieving fame in the mid-1960s and, in doing so, romanticising the “working man in his prime” as a jaunty happy figure listening to jazz and “blowing saxophone” in his spare time when he's not reading Christmas Humphreys and Jack Kerouac.¹³⁹ The opening line, “The smell of the bakery from across the street / got in my nose,” creates a vivid, sensual image, establishing a phenomenological datum upon which the rest of the story is built. A snapshot of a partially remembered and highly mythologised moment closely tying down-to-earth, working-class endeavour with high-minded art and the physical phenomenological location of suburban Belfast.

– This references the ‘Maritime Hotel’ on College Square North, which is considered to be the ‘cradle of Belfast blues.’ Morrison, along with band ‘Them,’ established an R&B club there in 1964. The hotel was demolished in 1991.

¹³⁷ For a version of this narrative Refer to Appendix A.

¹³⁸ Them. *The Story of Them*. Audio CD. London, 1996.

¹³⁹ Van Morrison. *Beautiful Vision*. Audio CD. Polydor, 1982.

Background

A similar mythologising of memory is conveyed in *See Me Through*, this time concentrating more on the spiritual rather than the physical world of work. The song makes use of the familiar gospel dirge of *Just a Closer Walk with Thee*, giving way to stream-of-consciousness spoken word which blends the street in which Morrison was born with the Jazz, Blues, Country and poetry of his youth – “Hyndford Street and Hank Williams / Louis Armstrong, Sidney Bechet / On Sunday Afternoons in winter.”¹⁴⁰ This nostalgia gives way to a sense of spirituality which derives from the idea of the absence of sound and the suggestion that this feeling is somehow lost. “Before, yes, before this was the way it was / More silence, more breathing together / Not rushing, being.”¹⁴¹ This idea of a sense of togetherness and authentic being coming from the dualism between silence and sound, along with the connection to both memory and place, is developed in *On Hyndford Street*.¹⁴² Here the idea of the transcendental silence is emphasised by the idea of “it’s always being now,” suggesting a deep connection with the lived, sensual and transcendent moment which is, at once, a dream of the divine and the most authentic way of being.

Cyprus Avenue describes a similarly transcendent moment, albeit one much more elevated than the sublime day-to-day of *On Hyndford Street*.¹⁴³

Morrison describes a fugue like state triggered by merely being present in a specific location. The Cyprus Avenue of the title is an affluent tree-lined street running between the Beersbridge Road and North Road, physically close but

¹⁴⁰ Van Morrison. *Hymns to the Silence*. Audio CD. Polydor, 1991.

¹⁴¹ *Ibid.*

¹⁴² *Ibid.*

¹⁴³ Van Morrison. *Astral Weeks*. Audio CD. Warner Bros., 1968.

socially distant to Morrison's childhood home on Hyndford Street. The avenue was aspirational for Morrison in his youth and the song describes a distinct feeling of otherness, almost as if it contains the possibility of an alternate mode of being, one capable of placing the perceiving individual in an alternative plane of existence and in contact with the eternal.

Towards the end of the song Morrison describes a vision of a young girl with "rainbow ribbons in her hair" "returning from the fair" in a carriage drawn by "six white horses."¹⁴⁴ This twist seemingly falls back on the trope of the blues and rock and roll love song. The reverie appears to derive from the overstated and zealous romanticising of teenage love. Several lines later, however, the singer says "Keep walking down / In the wind and the rain, darling / You keep walking down when the sun shines through the trees."¹⁴⁵ The eternal nature of the girl suggests that she is synecdochic of the Avenue itself; the singer so totally overcome by the presence and feeling of the street that it becomes anthropomorphised into something pure and filled with love.

Despite so many of Morrison's lyrics drawing their inspiration from Belfast the period of the Troubles is notable by its absence. This could be due to Morrison achieving fame in the mid-1960s and moving away before the worst of the social strife, although sectarianism would almost certainly have been part of life in East Belfast during the singer's childhood. It could also be due to the idealised and fantastical nature of the memories and thoughts relayed in the songs; such terrestrial and small-minded concerns should not, or could

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

Background

not, penetrate the transcendent spirituality of childhood innocence nor disrupt the balance of day-to-day honest graft with the hedonistic "good times" at the Maritime Hotel.

One oblique mention of the escalating situation in the city occurs in *Saint Dominic's Preview*, recorded in 1972 as the violence was reaching its zenith.¹⁴⁶ The song's lyrics are a stream of consciousness whose meaning is subject to much fan speculation; Morrison himself claimed he was never completely sure what the title meant.¹⁴⁷ The song could, however, be interpreted as an autobiographical lament for the loss of the "good times" of Belfast in the early 1960s discussed in *The Story of Them*, and perhaps the closest Morrison gets to addressing the city in the terms of "being now," which he suggests he achieved in *On Hyndford Street*, as opposed to his usual poetic, nostalgic fantasy.

“Chamois cleaning all the windows,
Singing songs about Edith Piaf's soul.
And I hear blue strains of ‘Non Regredior’
Across the street from Cathedral Notre Dame.”

These opening lines reference Morrison's old job described in *Cleaning Windows* – a fleeting image which appears to be brought on by hearing Edith Piaf from the Cathedral across the street. The “blue strains of ‘Non

¹⁴⁶ Van Morrison. *Saint Dominic's Preview*. Audio CD. Polydor, 1972.

¹⁴⁷ Brian Hinton. *Celtic Crossroads: The Art of Van Morrison*. 2nd illustrated edition. London: Sanctuary Publishing Ltd, 2003. 142.

Regredior' " appear to be a reference to Edith Piaf's *Non, Je Ne Regrette Rien / No Regrets*, but also translates from Latin as 'No return.'¹⁴⁸ Later in the song it is revealed the singer is in San Francisco thinking of home, a common trope for folk songs, but the mélange of entangled meanings in this opening verse suggest something much more than the nostalgic reverie of *Cyprus Avenue* and *On Hyndford Street*. Rather they imply a conscious, if distracted, state of mind located in the present. In these few lines the singer's thoughts have jumped from Belfast to Paris before revealing where Morrison actually is. While it's not clear if he has no regrets or if he is bemoaning the impossibility of returning to a simpler life back in Belfast, it becomes clear that – while fond nostalgia is present – it is edged with pain and contrition. Morrison has explained that the song derived from initially hearing about a vigil for peace in Saint Dominic's "church in Northern Ireland" as the situation there deteriorated, and then being struck by the coincidence when a similar vigil took place in Saint Dominic's Church in San Francisco while he happened to be in the city.¹⁴⁹

There is reference later in the song to the singer's success and the level of luxury that comes with it, but also a dissatisfaction with the emptiness of this lifestyle. "You got everything in the world you ever wanted / Right about now your face should wear a smile." Several references to Morrison's own views on the political situation back home – "Everybody feels so determined / Not to

¹⁴⁸ The language of the cathedral?

¹⁴⁹ This could be a reference to St Dominic's Convent/girl's school on the Falls Road, but this is not certain.

– Clinton Heylin. *Can You Feel the Silence?: Van Morrison: A New Biography*. Chicago: Chicago Review Press, 2004. 520.

Background

feel anyone else's pain / No one's making no commitments / To anybody but themselves." These mix with the lived present as Morrison sits with a friend in San Francisco, gazing out at the rainy street and the march-for-peace from Saint Dominic's church while "socialising with the wino few" to "be hip and get wet with the jet set," "they was flying too high to see (his) point of view." On the face of it, this line appears to suggest that Morrison feels he can't discuss these complex feelings with anyone else at the gathering. However, this line could refer to the inadequacy of the objective understanding of individuals judging a specific situation – be that Morrison's success or *The Troubles* – from the outside. The top-down, cartographic diagram of a complex relationship or social situation cannot compare to the 'street-level' outlook of subjective experience.

2.3. Cinema

"I still have lots of friends," argues Terri Hooley, played by Richard Dormer in the 2013 film *Good Vibrations*, "Lots of anarchist friends, and Marxist friends, and socialist friends, and pacifist friends, and feminist friends...and friends who were fuck all. And then the first shot was fired, the first bomb exploded, and suddenly I didn't have any more Marxist or feminist or anarchist friends. I just had Catholic friends and Protestant friends; and I didn't consider myself either."¹⁵⁰ This statement in the film's introduction not only succinctly encapsulates the seemingly simple bifurcated social conditions which brought about the Troubles but also undermines them. By suggesting that these social relationships – and subsequently the spatial relationships

¹⁵⁰ Lisa Barros D'Sa and Glenn Leyburn. *Good Vibrations*. Universal Pictures UK, 2013.

created by them – did not exist before the violence, and that an individual amidst it could still hold on to that alternative third way throughout it, the statement directly challenges that simplistic notion of the two-sided conflict and the divided city. The simplistic dualist view of the Troubles city is easily exploded by its representation in contemporary media and arts, but for an individual who was born and raised in the dying years of the Troubles – like the researcher – it is revelatory that the divided city is a construct which could have come to be after the onset of violence – and the spatial relationships which came with it – and not because of it.

The earliest dramatic narrative with these themes unsurprisingly came as the conflict was nearing an end. Eoin McNamee's novel *Resurrection Man* – loosely based on the actions of the Shankill Butchers – uses the notorious gang leader's religiously ambiguous surname along with the apparently senseless brutality of the killings which suggests that the perpetrators were acting out of psychosis rather than any sort of political ideology. In doing so it highlights the apparent ambiguity of the simplistic Catholic against Protestant narrative.¹⁵¹ The films similarly ambiguously named protagonist – Victor Kelly – is introduced to us as a young boy in the projection room of the Empire Cinema transfixed by the heroic gangsters depicted onscreen in the film *The Public Enemy*.¹⁵² This apparently arbitrary and never again referenced scene

¹⁵¹ The Shankill Butchers were a loyalist murder-gang who were responsible for the deaths of twenty-three individuals regardless of religion between 1972 and 1982. The name of the leader of the real life Shankill Butchers was Lenny Murphy.

– Martin Dillon. *The Shankill Butchers: A Case Study of Mass Murder*. New edition. London: Arrow, 1991.

– Marc Evans. *Resurrection Man*. Universal Pictures UK, 2009.

¹⁵² Wellman, William A. *The Public Enemy*. Action, Crime, Drama, 1931.



Figure 23 - Still from *Resurrection Man*

is a clue to a seemingly glaring omission, a source of irritation for many of the film's detractors; a motive for the crimes depicted. Throughout the film Kelly advances through the loyalist underworld using acts of extreme violence, doing his best to impress and incite fear. This, however, does not derive from the clichéd lust for power, neither does it come from naked sectarianism. On a basic level, it comes from the desire for notoriety and is a concerted effort to mythologise himself. On a deeper level the story discusses the imposition of the new and highly territorialised narrative of the Troubles. Kelly is ontologically secure in the "necropolis," and his gang's late-night sorties to locate victims seek to punish those who claim any alternative knowledge of his city.¹⁵³

– No record can be found of an 'Empire Cinema' in Belfast, although there was an 'Empire Theatre' in Victoria Square. This never, to the knowledge of the researcher, acted as a cinema.

¹⁵³ Aaron Kelly. 'Terror-Torial Imperatives: Belfast and Eoin McNamee's *Resurrection Man*'. In *The Cities of Belfast*, 168–82. Dublin: Four Courts, 2003.



Figure 24 - Still from '71

Yann Demange's 2015 film *'71* makes a similar observation, but is more explicit in stating it.¹⁵⁴ It depicts a young army recruit's first patrol on the streets of a ravaged Belfast two years after the Troubles officially began. In his initial briefing the territorial boundaries of Belfast are explained. "Loyalist Protestant East – friendly. Catholic Nationalist West – hostile."¹⁵⁵ Throughout the film there are references to staged events and to individuals knowingly taking roles within these events. From the opening scene, we see an intense boxing match between two young recruits which, on the shouted order of an officer, promptly ends with recruits laughing and shaking hands. The previous brutality is revealed as false; the absurdist game-playing elements of the recruit's training drills made apparent.

Setting out on his first patrol, the deserted streets appear alien and inauthentic, almost like a vacant stage set. This feeling is heightened when initial contact is made with Belfast's citizenry. Three young boys appear over

¹⁵⁴ Yann Demange. *'71*. Studiocanal, 2015.

¹⁵⁵ When explaining this the commanding officer is indicating these areas on a map, with Protestant areas depicted in Orange and Irish areas depicted in Green, demonstrating yet another cliché imposed by the ideology.

Background

the top of a corrugated-iron fence throwing bottles of urine and old nappies while yelling anti-British political slogans. The boys are partially concealed behind the thin cover of the fence, on the face of it drawing attention to spatial hierarchies but also implying that the urban streetscape is nothing more than a facade for normalcy. This idea is made explicit later in the film when – while being pursued by two members of the Provisional IRA – the young recruit runs into a terraced house where he finds the party walls have been knocked through. He is chased the length of the terrace, running through these holes and revealing the seemingly benign terraces to be nothing more than a facade. Enabling paramilitaries to travel from street to street unobserved, the film uses this idea to draw attention to the inauthenticity of the appearances of spatial relationships in the city during the Troubles.

This delirious form of spatial staging is manifested politically in the film by the actions of the MRF, the Military Reconnaissance/Reaction Force.¹⁵⁶ Initially believing himself to be saved when stumbling into a Loyalist area and being taken to an MRF member, the recruit inadvertently witnesses an act of collusion with Loyalist paramilitaries and therefore becomes a target for the MRF. In stepping out of his role as a soldier when he is chased from the riot, the young recruit becomes just an individual on the stage-managed streets of Belfast. In assuming another role in the play-acting, the delicately arranged

¹⁵⁶ 'Britain's Secret Force "used IRA Tactics" during the Troubles'. TheJournal.ie. Accessed 13 March 2015. <http://www.thejournal.ie/panorama-british-secret-force-ira-1174843-Nov2013/>.

– The MRF were an undercover, plain-clothed unit of the British Army which were established to observe and report on paramilitary activities on the streets of Belfast. In recent years there have been accusations that the MRF themselves used paramilitary tactics and colluded with loyalist paramilitaries.

trompe l'oeil of the city's socio-political and spatial relationships collapses. The simplicity of his initial briefing, "Loyalist Protestant East - friendly. Catholic Nationalist West - hostile," is exposed as not only overly-simplistic but entirely erroneous. The many moments of danger and occasional moments of safety are not manifested by the territory in and of itself, but rather come from individuals assuming, defending or exploiting the apparently dualistic ideological standpoint of the Troubles, when it is in fact singularly monolithic.

A telling moment in *Good Vibrations* reveals the affect this ideological imposition has on the social and spatial relations within the city. After Terri, the main protagonist, successfully buys off the paramilitaries with records to stop them claiming protection money, ransacking his shop or killing him, one of his old friends now involved in the conflict advises him "You see them ones there," indicating a group of young men standing on the periphery of the scene, "you don't need to worry about them. Even the crazies remember a time before it was like this. It's the ones coming up behind that you need to look out for. It'll take more than a few LPs to buy them off." With this piece of advice comes the implication that even those actively involved in the conflict understand that to a certain degree the positions assumed are arbitrary but that there is an understanding – and perhaps even an effort – to permanently distort social relationships and have them fixed in this new territorial binary.

The proceeding analysis demonstrates filmic montage's ability to create unexpected connections between disparate phenomena. This montage can exist within the actual content of the film – the briefing given to the soldiers in

'71 compared to their actual experience on the ground for example – or within the thought process of the audience – the difference between the researcher's conception of the binary nature of the troubles which is called into question in all three films discussed.¹⁵⁷

2.4. The Poetics of Belfast

While Chapter 1 examined a series of documents dealing with the 'science' of urban planning and found poetic interpretations within them, this chapter sought to extract meaningful reinterpretations of the physical and social fabric of the city from apparently 'poetic' works. This analysis permits a critique of the social relationships caused by the period of violence, and its apparent culmination, which the planning documents appear reticent to confront.

It has been twenty years since the 1998 Good Friday Agreement and the perceived end of the Troubles, yet citizens of Belfast are still acutely aware of areas that are either Catholic or Protestant, and some would still be wary to enter the territory of the 'other side.'¹⁵⁸ In Barnier's psychogeographic exploration of the new post-conflict Belfast he observes that even in the assumed consumer-led neutrality of the City Centre "people are often happier to be closer to the particular major road that leads to and from their segregated neighbourhood."¹⁵⁹ "The [...] overheard [...] conversations, the

¹⁵⁷ Film as a methodology for exploring spatial and urban relationships is explored further in Chapter 3.4.

¹⁵⁸ 'The Good Friday Agreement in Full'. BBC, 9 December 2004, sec. Northern Ireland. http://news.bbc.co.uk/1/hi/northern_ireland/4079266.stm.

¹⁵⁹ Alan Bairner. 'The flâneur and the City: Reading the "new" Belfast's Leisure Spaces'. *Space and Polity* 10, no. 2 (August 2006): 121–34. doi:10.1080/13562570600921501. 129.

names of other customers and [...] the visual signs inherent in [...] clothing and tattoos are all alive with symbolic meaning.”¹⁶⁰ This symbolic meaning may now be much more latent than it was previously, but for those adept – and arguably most of Belfast’s population is – at reading this language, it is clear that the sectarian territorial rift has been writ large into Belfast’s social and urban fabric.

This ideological imposition and the inability of successive generations to conceive of the city in any other way has been further compounded by the process of ‘normalisation’; a term first coined by British Prime Minister John Major in 1994 when the first IRA ceasefire took place.¹⁶¹ This process refers to the removal of the military like fortifications around the city centre and police stations, the withdrawal of the military and the dismantling of their fortresses across Northern Ireland along with the easing of political relations between the UK and the Republic of Ireland. The idea of normalisation comes with a significant amount of difficulties for both spatial and social relationships within Belfast’s urban fabric. As indicated in the analyses of the poetic literature, there appears to have been a concerted effort since the beginning of the Troubles to create a ‘new normative’ for physical and social conditions in the city, the most obvious manifestation being these latent territorial boundaries. Most these are invisible or totemic,¹⁶² but some are

¹⁶⁰ Ibid. 130.

¹⁶¹ Catherine Switzer, and Sara McDowell. ‘Redrawing Cognitive Maps of Conflict: Lost Spaces and Forgetting in the Centre of Belfast’. *Memory Studies* 2, no. 3 (2009): 337–53.
doi:10.1177/1750698008337562. 341

¹⁶² Through the presence of flags, painted kerbstones, murals, etc.



Figure 25 - The Ring of Steel across Royal Avenue. McKevitt, Greg. 'IRA Ceasefire Anniversary: Northern Ireland Then and Now'. BBC News. Accessed 30 April 2016. <http://www.bbc.co.uk/news/uk-northern-ireland-28994692>.

built into the infrastructure of the city.¹⁶³ Switzer and McDowell also indicate a potentially more damaging and insidious effect of the process of normalisation; forgetting coupled and the formulation of single-sided narratives.

The normalisation process in the City Centre – starting with the Castlecourt development – focused largely on tidying up the streets and providing a high-quality retail/consumer hub. Aside from the undoubtedly positive removal of the 'ring of steel' (see fig.25), Switzer and McDowell suggest that all aspects of The Troubles are being actively erased from the City Centre.¹⁶⁴ They explain that despite over seventy Troubles related deaths occurring with the

¹⁶³ Peacelines being the most obvious manifestations here, but also the location of expansive industrial and commercial estates as well as motorways, particularly in the north-west of the city. The idea of the connection between infrastructural peacelines and physical development is challenged and discussed in Chapter 5.1.2.

¹⁶⁴ The ring of steel was a series of checkpoints which totally encircled the city centre. No vehicles, apart from carefully vetted individuals, were allowed within the ring, and pedestrians would be frisked and have their bags checked before they were permitted access.

neutral city centre, Belfast's civic approach in every case has been that of the obliteration of these events. Outside the city centre – in the territorialised inner-city neighbourhoods and the suburbs – numerous plaques and memorials can be found to victims of The Troubles but only those who are deemed to come from the side of the territory in which they are located. This creates a single-sided narrative within those communities and contributes to the failure to accept that suffering occurred on both sides.

Normalisation therefore pursues an idea of normalcy which existed in Northern Ireland in the early 1960s, that implied in the film *Good Vibrations* and which we observe being replaced in both *Resurrection Man* and '71. It fails to recognise the previous 30 years of division and violence while also trying to ignore that the simple binary political stance is so deeply instilled in the social and spatial psyche of Belfast's citizenry that, for many, it is a default position; latent and suppressed by some, openly expressed by others. This creates a type of poetic violence which runs contrary to the distinctly physical violence depicted in *Resurrection Man* and '71 with a similar if less palpable outcome – the denial of the validity of specific poetic relationships within the city and the reification of others.

Under the pseudonym Albert Rechts, Charles Brett – author of the first book on Belfast's architecture¹⁶⁵ – wrote the short volume *Handbook to a*

¹⁶⁵ Charles E.B. Brett. *Buildings of Belfast 1700-1914*. 1st Edition. London: Weidenfeld & Nicolson, 1966.

Background

Hypothetical City.¹⁶⁶ In it he describes an imaginary city – its physical location, buildings, history, social traditions, religions & their rites and several short biographies of notable citizens. The descriptions are musical and poetic, often fantastical and surreal, and – when one comes to realise that Rechts' Hypothetical City is an alternative version of Belfast – the fantasy reveals itself as an

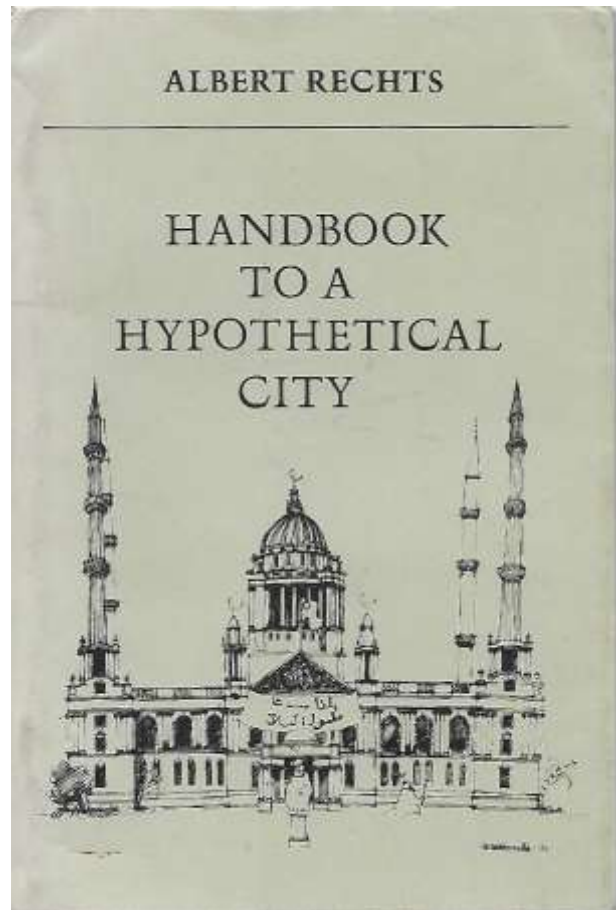


Figure 26 – The cover of Albert Rechts' (Charles Brett's pseudonym) 'Handbook to a Hypothetical City.' Belfast City Hall with depicted as a piece of Islamic architecture.

act of satire. In the context of this thesis, however, the Hypothetical City is deeply mythogeographic, an act of literary détournement which decontextualizes the problems of the city to allow them to be examined and understood from a new perspective.¹⁶⁷

The Handbook deals largely with the divide inherent in 'the City,' and the strange link between nationality and religion which makes the solution to the

¹⁶⁶ From here on the writer will be referred to as Albert Rechts rather than Charles Brett. The hypothetical writer describing the hypothetical city.

– Albert Rechts. *Handbook to a Hypothetical City*. Gigginstown, Mullingar, Co. Westmeath, Ireland: Lilliput Press, 1986.

¹⁶⁷ These ideas are discussed in greater detail in Chapter 3.2.4.

problems apparently unreachable.¹⁶⁸ The divide exists between the two sects of Islam; Sunnis, who hold the balance of power and Shi'as, who are in the minority, and between two claims to nationhood Mongols deriving from the "Eastern Isles of the adjacent archipelago" and Tatars deriving from the foreign land lying "beyond the range of granite mountains to the south of the City". "To complicate matters further," explains Rechts, "most, but not all, of the Tatars are Shi'as; whereas most, but not all, of the Mongols are Sunnis."¹⁶⁹

The comparison of the 'Irish problem' with both Mongolian subjugation of the Tatars¹⁷⁰ and the split within Islam¹⁷¹ manages to draw upon similar but alternative political relationships which readers may have a pre-existing understanding of, but places them within this imaginary context abstracting both them and the socio-political landscape of Belfast.¹⁷² On a basic level Rechts' Hypothetical City manages to isolate the physical, social and political problems of Belfast¹⁷³ by de-contextualising them entirely and allowing the poetic wit of the prose to probe and investigate them refreshing and restating the issues.¹⁷⁴ His hope appears to be, not to find a solution, but to reframe

¹⁶⁸ 'The City' is never named, but the descriptions of its topography, geography, social relationships and political institutions closely mirrors that of Belfast in the mid-1980s.

¹⁶⁹ Ibid. 23.

¹⁷⁰ Drawing a comparison with the spread of the British Empire and the Elizabethan conquest of Ireland.

¹⁷¹ Which, as a schism regarding the leadership of the religion, bears a resemblance with the Protestant Reformation.

¹⁷² The casual reader, particularly those who lived in Belfast during this time, possibly would not have been aware of these obscure religious and political relationships so may not have drawn the comparison between them and the situation in Northern Ireland.

¹⁷³ As interpreted by the author of The Hypothetical City.

¹⁷⁴ This is an act of what the Situationists would call *détournement*, but in this case, it is entirely socio-political rather than explicitly spatial. This is discussed in Chapters 3.2 and 3.3.

Background

the a-posteriori understanding of the city, often assumed to be formed a-priori.

The Handbook accomplishes what the previous analysis of planning and poetic literature was attempting to draw attention to. Both objective descriptions and subjective interpretations of the city are not mutually exclusive constructs, but rather always contain elements of each other in a constantly moving process. Once this is acknowledged each can be deployed alongside each other and a rich understanding of the city can be developed. In this way it is demonstrated that the city is better conceived of as a process. Everyone who experiences it forms a series of myths that endeavor to express this process as a product. Architects and planners, in formulating urban proposals, respond to these myths as if they are objectively true. Part 2 describes the attempt to develop a new methodology for interrogating the process of urban interpretation

Part Two – Development

3. Methodology

From an early stage the focus of research shifted from theory to practice and back again, with each these apparent dichotomies influencing and challenging the other. The following Chapter explores the emergence of the new practice-based mixed methodology developed by this thesis.

3.1. The Cartographer

The earliest months of the research concentrated on the production of a series of maps of Belfast which attempted to analyse the physical distribution of sociological phenomena within the city. This, it was hoped, would reveal latent patterns within the urban fabric which would hold revelations for the fabric of the city.

The first map produced examined the relationship between two elements of the city: heritage and conflict. Using a base map derived from a modified OS map reminiscent of the Forum for Alternative Belfast's 2009 *Missing City Map*, this map plotted the position of every listed building and every 'blue plaque' along with the peacelines within the city centre (see fig.27).¹⁷⁵ The

¹⁷⁵ The Missing City'. Belfast: Forum for Alternative Belfast, 2009.

<http://www.forumbelfast.org/projects/The-Missing-City.php>.

- The Missing City map showed all the empty sites within City Centre which shows “ a city that had 470,000 people in 1950 and now has a population of 270,000 .” This was produced over a week-long summer school in August 2009 by over 50 students and professionals. The researcher was one of these, leading the group which mapped the Shankill area. For more on FAB refer to chapter 5.1.4.
- 'Ulster History Circle'. Accessed 23 July 2016. <http://ulsterhistorycircle.blogspot.com/>.
- These blue plaques are placed at sites related to famous and noteworthy individuals.
- 'Peacelines' is the term given to a series of walls and barriers built to separate the city's two communities. These are located in areas with a long history of unrest and are located mostly within Belfast's inner city residential areas.

intention was to continually add new layers to the map, building up surfaces of meaning with the hope of revealing previously unseen connections.

However, these first few layers revealed very little that their original sources did not already.¹⁷⁶ On reflection the lack of revelation appeared derive from the highly-commodified nature of the sources used to plot these locations.

The view was taken that the focus should instead be placed on individual interpretations of the space of Belfast, albeit still plotted on a traditional map to commodify it for the use of others.

The next map attempted to examine such an interpretation, looking at the book *Buildings of Belfast* by Charles Brett.¹⁷⁷ This was the first book written exclusively on architectural heritage in Belfast and is seen by many as the beginning of the conservation movement in the city.¹⁷⁸ The online map produced by the researcher plots the position of every building mentioned in Brett's book – 256 altogether, colour-coded according to chapter (see fig.28).¹⁷⁹ As each chapter deals with a specific historical period in the

¹⁷⁶ The next element being the location of memorials to those who had died in the Troubles along with the location of their deaths.

– The listed buildings were taken from the NIEA online database

– 'Listed Buildings Database'. Accessed 23 July 2016. <http://appsc.doeni.gov.uk/buildings/>.

The location of the blue plaques Ulster History Circle website, now defunct. However, a new website has since been created which features a map, something the researcher did not have access to at the time.

– 'Plaques in Belfast City Council, Northern Ireland | Blue Plaque Places'. Accessed 23 July 2016. <http://www.blueplaqueplaces.co.uk/northern-ireland/belfast-city-council#.V5NKEJMrK34>.

¹⁷⁷ Brett. op . cit.

– Refer to Chapters 4.1.3. and 5.1.6. for more on this.

¹⁷⁸ For more on this Refer to Appendix C6 012.

¹⁷⁹ The map is available to view online on the researcher's website.

– Andrew Molloy. "Brett's Belfast." *PassOverInSilence*. Accessed January 17, 2018. <https://www.passoverinsilence.com/brett/>.

Development

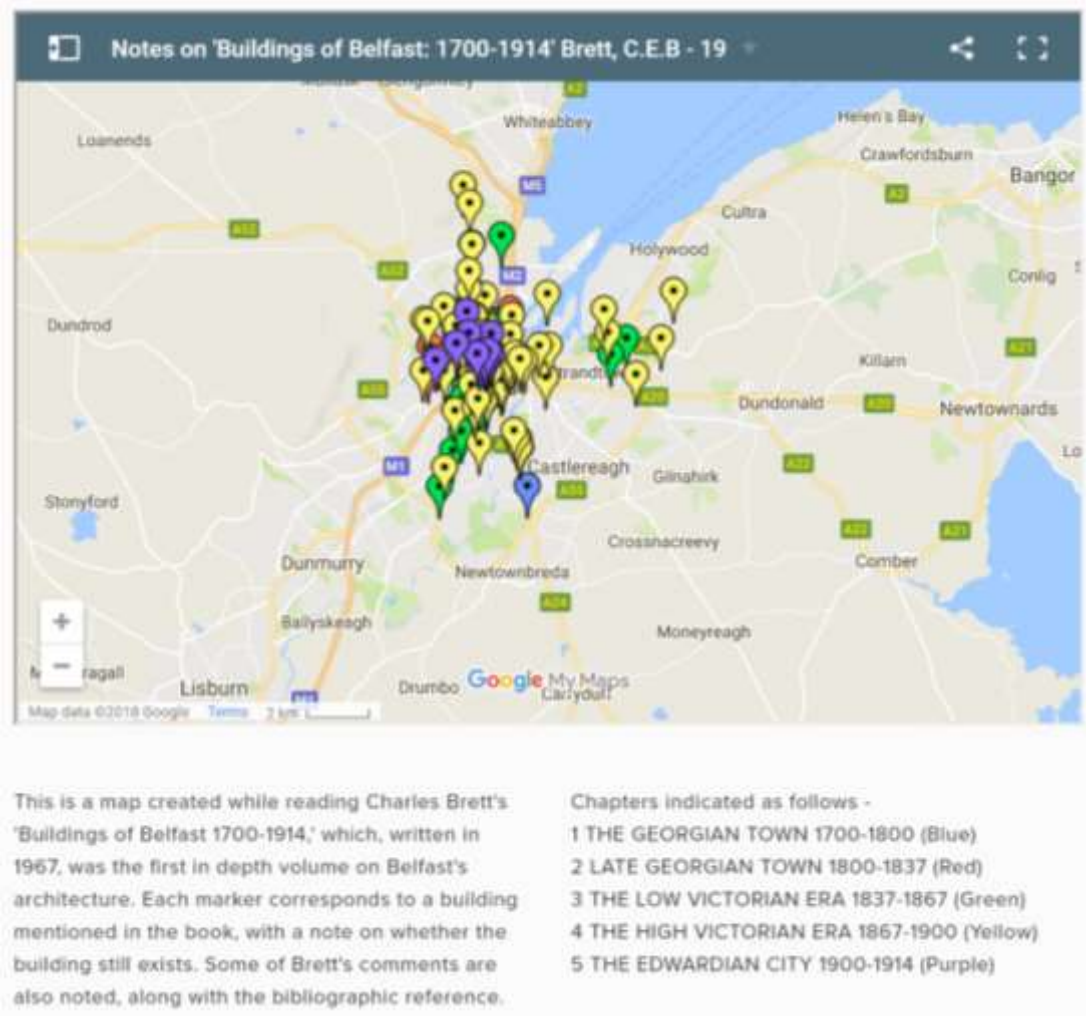


Figure 27 - The map of Brett's 'Buildings of Belfast' as viewed on the researcher's website.

development of the city, the map can be said to convey temporal as well as spatial elements and, as such, the nature of the development of the city can be observed; the blue and red markers of the Georgian city all but lost amidst the greens and yellows of the Victorian city, and the handful of purples denoting the contraction of the Edwardian city. Each marker can be clicked to reveal quotes from the book relating to the building in question, along with brief notes by the researcher on the state of the building at the time the map was produced (see fig.29).

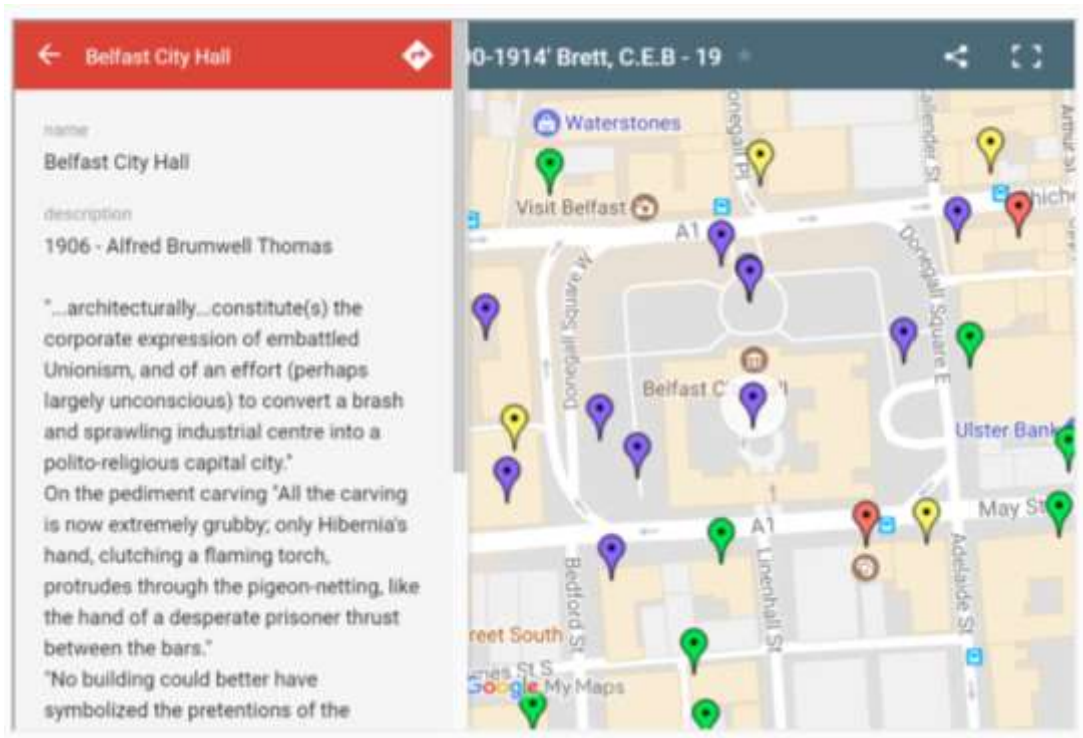


Figure 28 - Zoomed view of the Brett map, with example of the notes taken on each building

While the map is potentially a useful tool for those interested in Belfast's architectural heritage it does little more than reformat the information already presented in Brett's book. While this was an improvement on the methodology of cartography, it was still a relatively shallow interpretation with little in the way of revelation or knowledge-creation.¹⁸⁰ As such the next intended map – a mapping of the places mentioned in Ciarán Carson's autobiographical volume *The Star Factory*¹⁸¹ – was not attempted and instead the need to develop a new approach was identified.

The reliance on pre-made and derivative base maps coupled with the focus on the interpretation of others was seen to be two problems standing in the way of genuine revelation in these early mapping exercises and the need to

¹⁸⁰ Albeit resulting in the production a potentially useful commodification of Belfast for those unfamiliar with the city.

¹⁸¹ Ciarán Carson. *The Star Factory*. London: Granta, 1996.

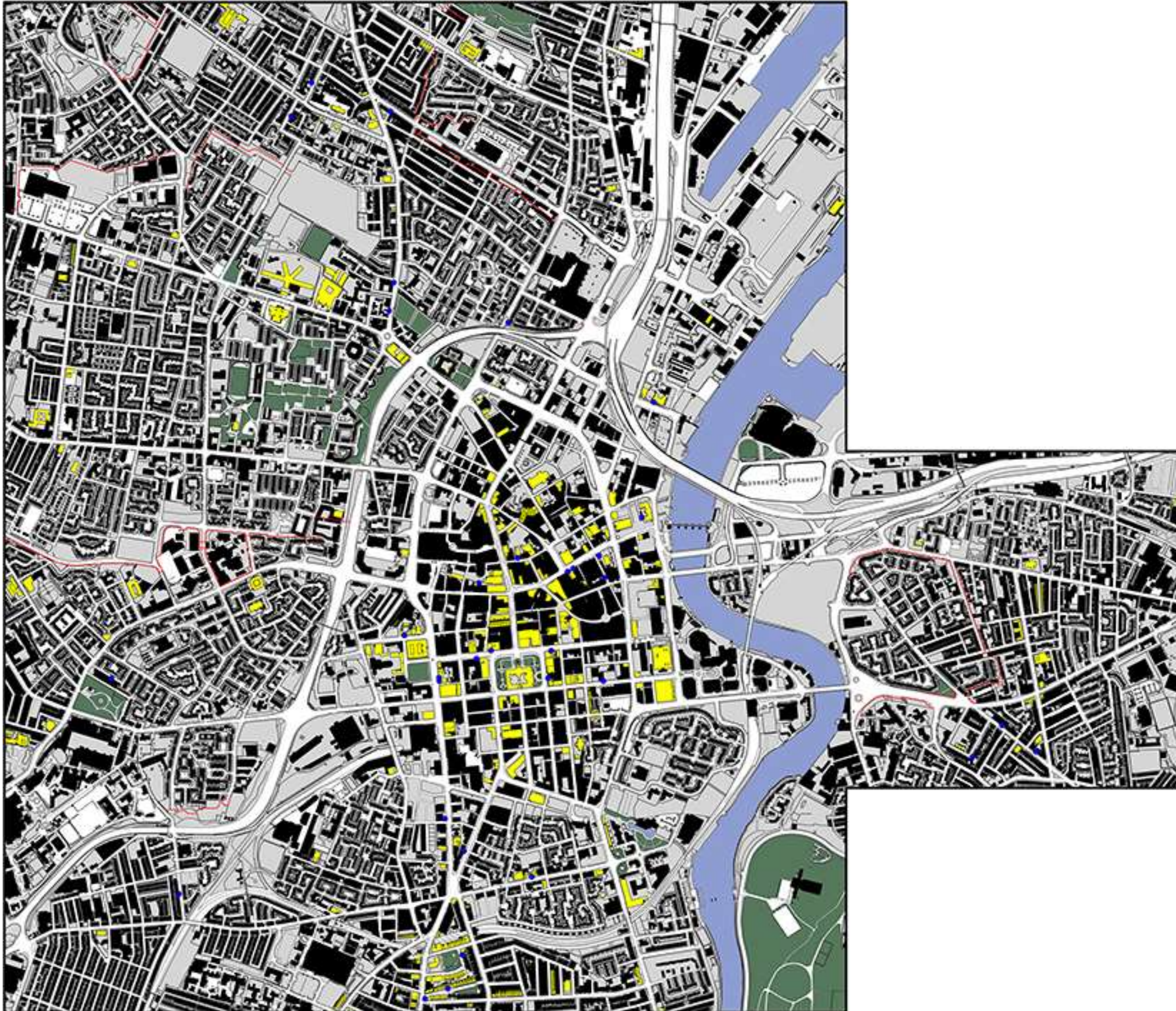


Figure 29 - The first experimental map

Development

develop an approach which was more reflexively aware was identified. The researcher possesses an understanding of the city which, up to now, was largely taken for granted and unexplored through these maps. The next set of methodological experiments, therefore, attempted to examine the researcher's own relationship, both physical and social, to the space of the city. These experiments concentrated on the presence of the researcher within the city and the documentation of this presence.

The researcher began walking.

3.2. Walking

Walking has a long and esteemed history as a methodology for investigating an individual's connection to place and the city along with a thriving and vibrant present. Rising to prominence through the flânerie of the newly formed nineteenth-century Parisian middle-class, methodological pedestrianism developed into the Dadaism of psychogeography and the diversity of contemporary social activism and art practice including – but not restricted to – mythogeography, parkour, urban exploration, street art and place hacking.¹⁸² The following Chapter explores walking as a methodology

¹⁸² Mythogeography is the development of the psychogeographic practices developed by the Situationist International.

- Parkour, free-running or 'l'Art du Deplacement' is a discipline involving the fluid movement through urban space, normally done at considerable speed. The term 'parkour' derived from the term 'parcours du combattant,' or the military obstacle course. The discipline therefore views barriers, walls, street furniture and the urban objects found within the environment of the city are viewed as obstacles to be overcome. The city itself as an adventure playground.
- Urban exploration refers to a practice developed over the past decade whereby practitioners gain access to derelict buildings, construction sites, sewers, etc. – residual spaces of which the public are unaware and are not permitted to occupy.

with the capability of exploring the researcher's relationship with place as much as the physical space of the city itself.

3.2.1. 'The Great Misfortune' of the *Man of the Crowd*

An early deployment urban walking as a methodology can be found in Edgar Allan Poe's short story *The Man of the Crowd*; a story which implies that the city is an object capable of being read and that walking is a means of reading it.¹⁸³ Beginning with the narrator sitting in a London coffee shop, the opening paragraphs describe a subtle shift in focus as the protagonist turns away from his newspaper to the "promiscuous company" in the coffee shop and then to the city outside the window. Initially observing in an "abstract and generalising" fashion he soon "descend(s) into details" and is subsequently able to 'read' a great deal from the urban crowd. The shift in scale from the newspaper – which contributes to the de-contextualised, anti-spatial nature of urbanity – to reading the 'text' of the street displays a resistance the promotion of individualism, yet at the same time revels in the masses outside

– Street art refers to transgressive graffiti practices developed over the past 30 years. These practices have become gradually more sophisticated and politically aware and are discussed here in terms of the creative occupation of public space.

– Place hacking is an extreme form of urban exploration, whereby practitioners engage in increasingly dangerous or illegal practices in order to gain respect. Practices include climbing tall structures or cranes, or entering potentially unsafe subterranean passageways and derelict sewers. Place hacking relies more on the documentation of events than urban exploration.

¹⁸³ Edgar Allan Poe. 'The Man of the Crowd'. In Edgar Allan Poe Complete Tales and Poems, 2003 edition., 475–81. Edison, N.J.: Race Point Publishing, 2014.

– First published in 1840, the story would be used by both Baudelaire and Benjamin in the development of their critiques of urban life.

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Figure 30 – Harry Clarke's illustration for the 1923 edition of *Man of the Crowd*.

Biblioklept. "The Man of the Crowd" — Edgar Allan Poe." *Biblioklept (blog)*, September 22, 2014. <https://biblioklept.org/2014/09/22/the-man-of-the-crowd-edgar-allan-poe/>.

the window which constitute urbanity; one of the key debates surrounding the establishment of the planning movement as discussed in Chapter 1. Within the first few paragraphs Poe has established the story is a critique of the early modernist city, something which he appears both exhilarated and disturbed by.¹⁸⁴

Now a passive observer of the city, the narrator has no difficulty in

'reading' his fellow citizens – who appear to form the text of the city – and is able to describe their professions, social status and even personalities. The act of taking part in public space is one of performance without an audience. As the protagonist's focus shifts from the internal to the external he becomes the audience – observing and seemingly understanding in totality. That is until he observes a man who is unquantifiable amidst the crowd. Feeling compelled to follow this individual – who drifts aimlessly across the city appearing to be drawn to large crowds and despairing when he finds himself alone – the protagonist eventually comes face-to-face with the man who roundly ignores his presence and continues his relentless pursuit of the crowd. The protagonist gives up, announcing that the man "refuses to be

¹⁸⁴ Jaeho Kang. *Walter Benjamin and the Media: The Spectacle of Modernity*. 1 edition. Cambridge: Polity Press, 2014. 41.

alone." The story both begins and ends with the more cryptic quote "er lasst sich nicht lesen" – it does not permit itself to be read.

The ambiguous ending of this story suggests that this experiment – perhaps the first documented psychogeographic enquiry – appears to have failed. On the contrary, it documents a dramatic change in the understanding of public space; that being in public means being on display. Through attuned observation the crowd can be read, but for this to happen the reader needs to act in a transgressive fashion; in connecting to the city the protagonist finds himself uncoupled from the life within the city. This contradiction reveals a rich contradiction at the heart of modernist urbanity; the accumulated mass of humanity which constitutes the city appears to actively deny social connection. This dichotomy – the impact of the city on the individual who is a constituent part of the urban Leviathan – forms the core of the development of methodological walking.

3.2.2. Flânerie

While Poe suggested a new methodology for being-in-the-city, when separated from its melodramatic edge this practice begins to imply a lifestyle attractive to – or indeed only possible for – a specific social stratum: the bourgeoisie. Emerging as a distinctly French phenomenon in the mid nineteenth-century, the flâneur was an idle stroller, a dandy who would walk the city aimlessly wryly observing society as they went.¹⁸⁵ In possession of a

¹⁸⁵ Charles Baudelaire and Thom Mayne. *The Painter of Modern Life and Other Essays*. New edition. London: Phaidon Press, 1995. 26.

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wealth of leisure-time they did not need to use the city as their fellow citizens did; as a place of work.¹⁸⁶ For everyone else the city was a medium; a tool for achieving something, almost a by-product of being. For the flâneur, the city in itself was an end; the city remained a process but one without a product.¹⁸⁷

This hobby for the idle rich became heavily inflected with the socialist disaffection of the early and mid-twentieth-century, replacing the guillotine in a new French Revolution; this one entirely socialist and with a much less tangible 'Terror.' This initially manifested itself in Walter Benjamin's re-reading of the flâneur-poet Charles Baudelaire, coupled with a critique of the effect mass-media was having on the space of the city.¹⁸⁸ Walking through the Parisian arcades, Benjamin observed the rise of consumer culture which was beginning to fragment the narrative city into discrete socio-political totems.¹⁸⁹ Much like Poe's concept of reading the city/citizen, Benjamin began to describe the meanings of the city as text which could be broken down into individual phrases or words and reconstituted to make fresh meanings and create new relationships between phenomena.¹⁹⁰

– The word Flâneur is a gendered word, with the word Flâneuse now also in active usage amongst practitioners. This thesis uses the word Flâneur throughout for clarity, and although this may be politically problematic it is not within the limits of this thesis to fully address this problem.

¹⁸⁶ Edmund White. *The Flâneur: A Stroll Through the Paradoxes of Paris*. London: Bloomsbury Publishing PLC, 2008. 39.

¹⁸⁷ Or possibly whose product was not as meaningful or relevant as the steps taken to achieve it.

¹⁸⁸ Walter Benjamin. *The work of art in the age of mechanical reproduction*. London: Penguin, 2008.

¹⁸⁹ Walter Benjamin. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin. Cambridge, Mass.: Harvard University Press, 2002.

¹⁹⁰ Kang. op .cit. 161.

Benjamin's ideas developed alongside the urban theories of Henri Lefebvre as adopted by the Situationists (SI). Building on the concept of the readable city – and the act of purposeless urban walking as a method of reading it – the SI can be said to have successfully wrested Flânerie from the middle class. Re-appropriating walking practice under the term 'dérive' they used it as a tactic for critiquing and subverting the tyranny of the media spectacle which was seen to dictate the use of the city.¹⁹¹ A detrimental misconception within the theory arose, not only from the pervasive common-sense model of understanding, but also from the group's adherence to an ideology which caused them to cast value judgements on arbitrary urban interpretations; rejecting the ones they perceived as incorrect and reifying those they considered authentic.

This potentially fundamentalist position was all but thrown out by performance artists Phil Smith's mythogeography, which revels in the idea of psychogeographic tactics successfully deposing the incumbent spatial interpretation only to replace it with another one as absurd and erroneous as its predecessor.¹⁹² There is an implication in Smith's writings that, while the Situationist project was an heroic failure¹⁹³ it nevertheless illuminated the prospect of a new form of nomadism.¹⁹⁴ This 'new nomadism' has a cheerful

¹⁹¹ Ken Knabb, ed. 'Theory of Dérive'. In *Situationist International Anthology*, 62–66. Berkeley, CA: Bureau of Public Secrets, 2006.

¹⁹² Phil Smith. *Mythogeography: A Guide to Walking Sideways*. Axminster, Devon: Triarchy Press, 2010. 110.

¹⁹³ Eric Hazan. *A History of the Barricade*. London: Verso Books, 2015.

– With the exception of the 1968 student protests which could be described as a continuation of the many Parisian rebellions.

¹⁹⁴ Phil Smith. *Enchanted Things: Signposts to a New Nomadism*. Triarchy Press Ltd, 2014.

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disregard for boundaries both physical and theoretical which could be described as naive were it not so knowingly self-aware.

3.2.3. The Abuse of Psychogeography

As such Smith is deeply invested in the psychogeography of the SI while also offering a critique of spatial relationships it promotes. Originally intended to democratise the city, Smith describes how the powerful can deploy psychogeographic tactics to exploit the weak, referring to this type of space as 'Savillian space.'¹⁹⁵ The semi-public locations of 'Savillian space' become the sites of exploitative acts perpetrated by individuals in powerful and respected positions who possess a tacit understanding of the arbitrariness of the social aspects of such spaces coupled with the knowledge that few people have the awareness that any transgression of these barriers was possible: they have experienced the awakening of *The Man of the Crowd* and see it as an opportunity for the consolidation of power. As such, they find themselves able to brazenly perpetrate outrageous crimes in official spaces with the partial awareness of the public bodies who administrate these places. Despite being entirely arbitrary, the social construct is so deeply infused in socio-cultural life that it is deemed more important than the individual victims. Its power over society is so complete as to be in

¹⁹⁵ Phil Smith. *Walking's New Movement*. Axminster: Triarchy Press, 2015. 10.

– Referring to the English television personality Jimmy Saville who, upon his death, was revealed to be the one of the most prolific sex offenders in British history.

– Jimmy Savile: National treasure in life, reviled 'sex abuser' in death – CNN.com (no date) CNN.

Available at: <http://www.cnn.com/2012/10/23/world/europe/jimmy-savile-profile/index.html> (Accessed: 16 January 2016).

possession of its own subversive transgressions in the form of these exploitative acts of détournement.

This abuse of psychogeographic tactics including the physical traversal of the city is explored in Alan Moore's *From Hell*, an exploration of the Jack the Ripper myth and its socio-spatial links to the streets of London's east-end.¹⁹⁶ Over the course of a Chapter the perpetrator – a privileged doctor working on behalf of the monarchy – explains his philosophy to his disinterested coachman.¹⁹⁷ Drifting through the city in his private coach – stopping at a range of totemic sites around the city including Hawksmoor's churches, Cleopatra's Needle and the grave of romantic poet William Blake – the doctor explains how the non-rational Dionysian female mind – characterised by moon worship – previously dominated the rational Appolonian male mind – characterised by sun worship. The route taken is revealed to be a monumental pentagram with St Paul's Cathedral – a temple to the most recent manifestation of Apollo constructed on top of an ancient Dionysian temple – at the centre.¹⁹⁸

The use of the coach is significant (see fig 31). While the victims are prostitutes who walk the city, the coach allows the Ripper to master the streets of the capital in a way his victims are unable to while at the same time

¹⁹⁶ Alan Moore and Eddie Campbell. *From Hell: Being a Melodrama in Sixteen Parts*. London: Knockabout Comics, 2000.

¹⁹⁷ Sir William Withey Gull – a real individual of high standing within Victorian London. His connections to the Whitechapel murders has been largely discredited in recent years. In the case of 'From Hell' it can be assumed that his depiction is entirely fictional, albeit closely researched.

¹⁹⁸ Moore and Campbell. op . cit. 36.



Figure 31 – The carriage approaching the first of the Ripper's victims, Mary Ann Nichols. Alan Moore, and Eddie Campbell. *From Hell: Being a Melodrama in Sixteen Parts*. London: Knockabout Comics, 2000. Chapter 5, page 24.

removing him from the public realm in a form of rudimentary Savillian space.¹⁹⁹ He performs his metaphysically motivated but entirely material acts of brutal misogyny to complete the terms of the enlightenment; the dominance of ratiocinative objectivity over illogical subjectivity.

The case of 'Savillian space' highlights where the difficulties lie with psychogeography, namely it's adherence to ideology. The aimless walk, it seems, is rarely aimless; mostly latent, occasionally overt and barely concealed agendas lie behind the use of psychogeographic tactics. This applies equally to the Situationists as it does to the users of Savillian space.

The purpose of the walk in the case of this thesis is the inverse of this; to locate an agenda rather than impose one which is prefigured. This is where

¹⁹⁹ Described in the context of the narrative as 'Priestesses of Dionysus' and interestingly more broadly referred to as 'street-walkers.' The prostitutes' use of public space for what is otherwise intimate and normally private activity is, arguably, a similarly transgressive and exploitative act – the other side of this particular dualist coin. The difference, however, lies in intent and self-awareness.

the term mythogeography helps to reframe psychogeography; stripping the tactics of ideology.

3.2.4. Artists as Cartographers / Citizens as Sites

Mythogeography's unique spin on the Psychogeographic project is the concept of the citizen as the site itself. The mythogeographer assumes the role "not just a commentator, but part of what [is being] comment[ed] on."²⁰⁰ Hereby, the role of the actor in urban space is revealed be akin to a signpost; all meaning deriving from them, not from the city itself.²⁰¹ This is key in addressing the difficulty relating to locating the creator of spatial meaning; something which psychogeography appears to assume exists external to the perceiving agent.

However, not only does Smith respond to the much-explored work of the SI, but also to that of the Neo-Situationists – a group of contemporary practitioners perhaps more appropriately referred to as social commentators than transgressive artists. Where mere observation is a transgressive act for Poe's *Man of the Crowd*, the Neo-Situationists commit themselves to highly symbolic acts of urban *dérive*. Will Self's walk from central London to downtown New York,²⁰² Iain Sinclair's pedestrian traversal of London's M25

²⁰⁰ Crabman and Signpost. *A Sardine Street Box of Tricks*. Axminster: Triarchy Press, 2012. 22.

The concept of the site is an incredibly rich one, closely related to the dualism between space and place. Is space located within the realm of brute facts and place in that of subjective opinions, the site exists in the grey space in between. The site is the location of symbolically significant activity.

²⁰¹ Phil Smith. *On Walking: – And Stalking Sebald*. Triarchy Press, 2014. 59.

²⁰² Will Self. *Psychogeography: Disentangling the Modern Conundrum of Psyche and Place*. New York: Bloomsbury, 2006.

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ring road²⁰³ and Patrick Keiller's cinematic wanderings with the fictional Robinson²⁰⁴ all act as semi-autobiographical socio-political criticism, constituting what Smith calls "mainstream psychogeography."²⁰⁵ The criticism inherent in this potentially disparaging phrase is a by-product of Smith's critique of what could be described as the empty romance of self-conscious walking.²⁰⁶ The critique levelled at the Parisian the flâneur as an over-privileged and pretentious fool could just as easily be applied to contemporary practitioners, albeit now offered a veneer of validity by po-faced political commentary.²⁰⁷ However, walking as a medium for art emerges as an entirely appropriate predecessor for the 'anti-art' of Dadaism. One does not need to be rich or educated to partake in the transgressive occupation of urban space; nor can the act of walking be hung in a gallery, commodified or sold.

3.2.5. The Question of Representation

The 'problem' of walking then becomes one of representation; not just how the walk should be represented but whether it should be represented at all. Walking could be described as a self-contained medium, one that is immediate and only exists within the lived moment. Once it is translated into another medium the product of interpretation can no longer be said to be the walk, but rather the artefact produced, be this text, film or photograph. This

²⁰³ Iain Sinclair. *London Orbital*. London: Penguin, 2003.

²⁰⁴ Patrick Keiller. *London*. Documentary, 1994.

———. *Robinson in Space*. Documentary, 1996.

²⁰⁵ Smith, P. *Walking's New Movement*. 93.

²⁰⁶ *Ibid.* 50.

²⁰⁷ *Ibid.* 50.

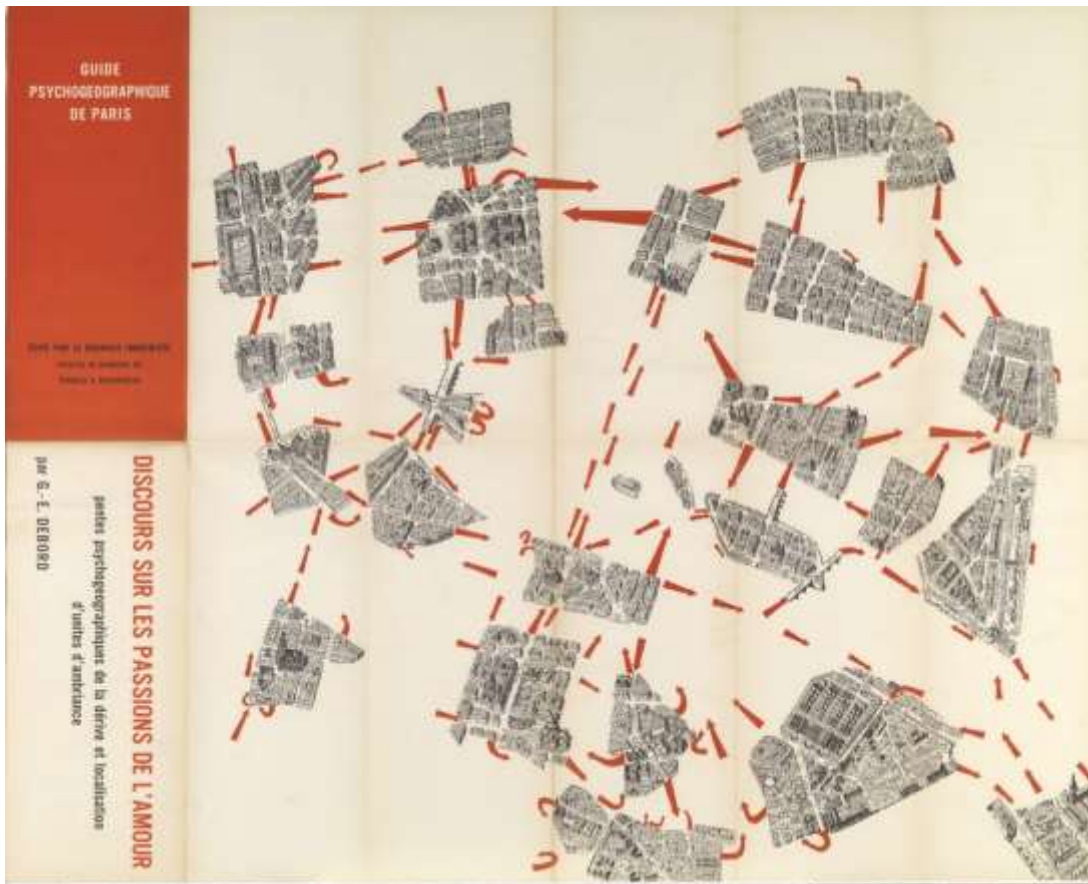


Figure 32- Debord, Guy. 'Guide Psychogéographique de Paris: Discours Sur Les Passions de L'amour: Pentes Psychogéographiques de La Dérive et Localisation D'unités D'ambiance'. Accessed 20 April 2016. <http://www.macba.cat/>

raises yet another question: whether the medium – object – should be valued over the message – process.²⁰⁸ This question is key to this thesis, the answering of which should contribute to and enrich the process of urban understanding.

The SI addressed this issue with a new form of mapping. The *Naked City*²⁰⁹ and the *Guide Psychogéographique de Paris* (see fig.32) were created by

²⁰⁸ This phrase derives from Marshall McLuhan – whose prescient work developed that of Benjamin and foreshadowed the invention of the internet by almost three decades.

– Marshall McLuhan, and Quentin Fiore. *The Medium Is the Massage: An Inventory of Effects*. London: Penguin Classics, 2008.

²⁰⁹ The idea of the city unclothed coincides with the idea of revealing it's latent structure which lies beneath the Spectacle. This thesis asserts that nothing exists under this besides the reader's own personal Spectacle.

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cutting up old tourist maps of Paris and separating out the discrete unities – or districts – as identified through the techniques of *dérive* and *détournement*.²¹⁰ This was an overview of the city conceived in the imagination and based in the phenomenological experience of a series of walks through the city. The map itself is a fascinating document – it cannot be read without being in the city itself and it makes no claims in being a transcendent representation of space like traditional maps often do.²¹¹ However, these maps still fixate on the product as opposed to the process, with no explanation being offered as to how the units are separated or why they are connected through ostentatious red desire lines. The experience of the city remains absent.²¹²

The rise of locative media has developed a new methodology for mapping in the spirit of the Naked City map. Used extensively for contemporary way finding, the Global Positioning System (hereafter GPS) enables walkers to “(write) over the earth...drawing with ourselves as we move.”²¹³ Such drawings can be either reflexive or self-conscious as shown in the work of “artist and mapmaker” Jeremy Wood.²¹⁴ *Traverse Me*, a map of the University of Warwick, is a self-conscious GPS map. Routes and buildings

²¹⁰ Simon Sadler. *The Situationist City*. MIT Press, 1999. 82.

²¹¹ Ibid. 83.

²¹² This is not to say that this was ever the aim of the SI in the creation of this map. it is, however, the aim of this thesis.

²¹³ Jeremy Wood quoted in Karen O'Rourke. *Walking and Mapping: Artists as Cartographers*, 2013. 132

²¹⁴ Jeremy Wood. 'Artist's website'. Accessed 20 April 2016. <http://www.jeremywood.net/index.html>.

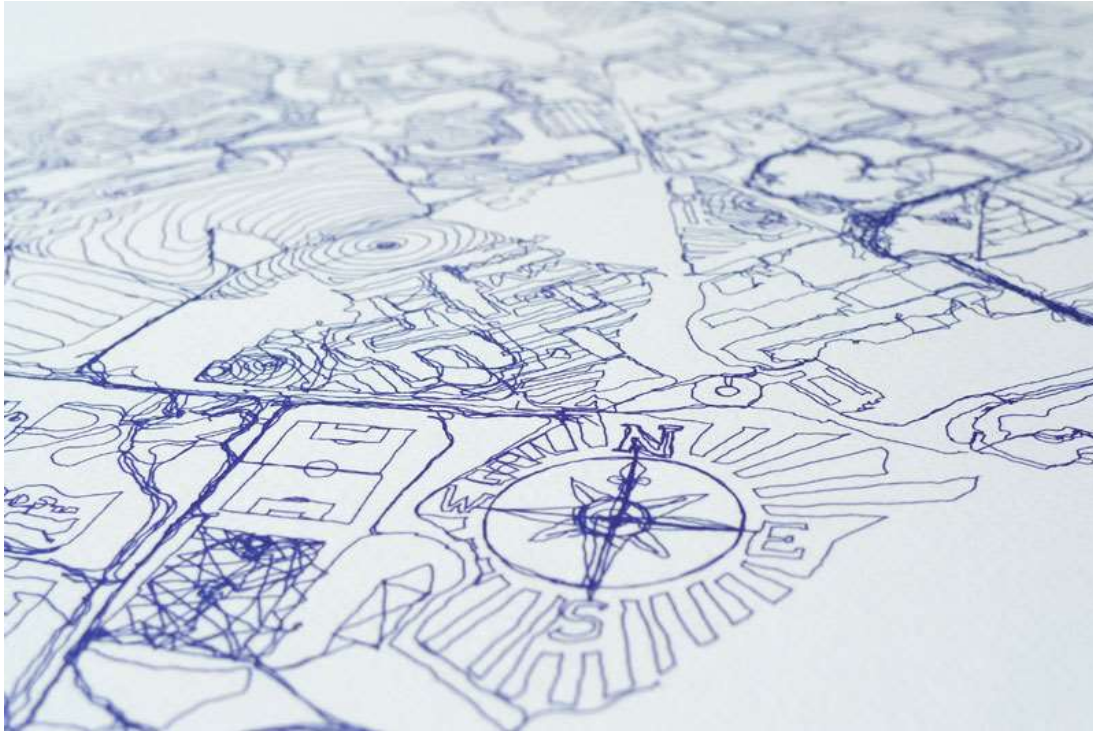


Figure 33 - Detail of Jeremy Woods' 'Traverse Me' map of Warwick University

have been drawn along with a compass, annotations and even the artist's signature, all accomplished by physically walking the territory itself.²¹⁵

Similarly, the piece titled *Meridians* saw Woods inscribing text into the city.²¹⁶

The drawings can then be understood as an object in and of itself, but can also then be used as a map to visit and retrace the walk taken by Woods, much like the *Naked City*. Woods also created the map *My Ghost*, which is an example of non-conscious drawing.²¹⁷ Compiling every route the artist

²¹⁵ "A map of The University of Warwick campus made with a GPS device to invite the viewer to see a different landscape to that which surrounds them. It questions the possibilities of where they are and inspires a personal reading of their movements and explorations of the campus."

– Jeremy Wood. 'Traverse Me'. Accessed 20 April 2016. <http://www.jeremywood.net/traverse-me.html>.

²¹⁶ Jeremy Wood. 'Meridians'. Accessed 20 April 2016. <http://www.jeremywood.net/meridians.html>.

– "A walk along the words of Herman Melville. The quote "It is not down in any map; true places never are." first appeared in 1851 in Melville's *Moby Dick*. I set out to map these words as part of a voyage along two meridians, two arbitrary lines that slice through London. I carried a handheld GPS (Global Positioning System) receiver to trace my movements by recording my position regularly along the journey."

²¹⁷ Jeremy Wood. 'My Ghost'. Accessed 20 April 2016. <http://www.jeremywood.net/my-ghost.html>.

– "The London GPS map contains details of my life in the city from 2000-2009. I record and collect GPS data of all my journeys to create a personal cartography. As a method of digital mark making it



Figure 34 - Jeremy Woods' 'My Ghost'

took through London in nine years in one image, with favoured routes and locations appearing as hotspots standing out strongly against those rarely taken. *My Ghost* elegantly achieves an aspect of what the *Naked City* was striving for – the individual's actual experience of the city.

The SI's project to locate the city beneath the spectacle has been all but abandoned, but psychogeographic techniques have been retained as methods of self-exploration, urban discovery and political resistance. The

captures idiosyncratic moments with precision and pinpoints the geography of time. We create unique textures of travels that are woven through the city. In the details of our digital traces we can find expressive qualities like those found in the marks made in a pencil drawing."

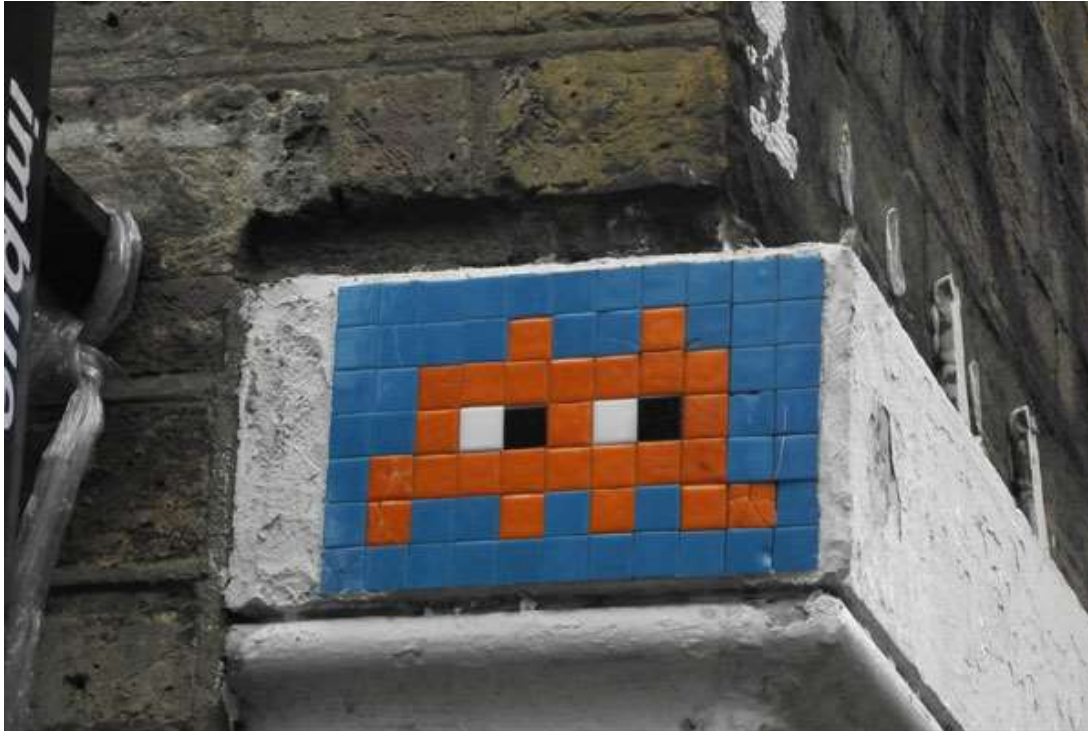


Figure 35 - Space Invader tag in London, taken from <http://www.thedirtfloor.com/>

discipline of parkour, while not directly linked to psychogeography is distinctly psychogeographic. It is way of remapping the urban terrain in a way, which vanishes as soon as the practitioner has passed through it.²¹⁸

Contemporary street art, however, deploys a similar type of subversive movement through urban space but this time the practitioner leaves their physical mark on the city.²¹⁹ Beginning with the tagging practices of urban gangs demarcating territory, street art has evolved to the point where artists distribute their art around the city in a way the average citizen may not notice.²²⁰ One such artist with the anonymising moniker of 'Space Invader'

²¹⁸ Paul Gilchrist, and Belinda Wheaton. 'New Media Technologies in Lifestyle Sport'. In *Digital Media Sport: Technology, Power and Culture in the Network Society*, edited by Brett Hutchins and David Rowe. New York: Routledge, 2013.

²¹⁹ Brook, Richard, and Nick Dunn. *Urban Maps: Instruments of Narrative and Interpretation of the City*. Farnham, England: Ashgate Publishing Limited, 2013. 153.

²²⁰ A French street artist who attaches tiled mosaics of computer game characters to walls and objects around the city, normally in difficult to access but visible locations.

– Banksy. *Exit Through The Gift Shop*. Revolver Entertainment, 2010.

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Figure 36 – Belfast street art, North Street, Belfast. Taken by the researcher, 21.01.18. The larger pieces in this area are the result of the annual 'Hit the North' street art festival. Their presence appears to have encouraged smaller scale pieces of variable quality.

places discrete mosaics of the recognisable sprites from the computer game after which he is named (see fig.35). This is a considerable development from the crudely scrawled names of individuals or groups which would normally constitute a graffiti tag, yet it performs a similar action. Those who know what to look for can discern a latent urban network. As each individual artist's style is distinct and recognisable, the path of each individual and their use of the space is documented. 'Visual Waste' is perhaps Belfast's best-known street artist, with a distinctive style presenting a clear development from the more 'old school' tagging activities of 'TMN' and 'ANCO,' graffiti practitioners whose marks can still be observed around the city. Visual Waste's notable presence on the walls of the city was the beginning of the rise of street art culture in the city, with other prolific artists emerging as well as the annual 'Hit the North' street art festival (see fig.36).



Figure 37 – Photo taken by UrbEx explorer inside the abandoned North Street Arcade, which was burnt down by arsonists in 2004. Posted to Flickr by user fatty-arbuckle, 17 October 2009. Image used with permission of owner.

With the rise of subversive and increasingly complex street art came the practice of Urban Exploration (hereafter UE or Urbex); the infiltration of “TOADS... temporary, obsolete, abandoned or derelict spaces” normally at great personal risk.²²¹ Much like parkour, this is a mapping of the city which can only exist in the lived moment. Despite the similarities in ethos with the street artists, Urbex practitioners tend to leave no mark on the spaces they infiltrate, preferring photography or video as a means of representation normally disseminated on one of the many Urbex web forums and, more recently, photo sharing websites (see Fig.37).²²² These representations are

²²¹ Garrett, Bradley. *Explore Everything: Place-Hacking the City*. Verso Books, 2014. 4.

– Sometimes referred to as urban spelunkers, practitioners often appropriate the techniques, terms and equipment of cavers, ramblers and rock climbers including the mantra “Take nothing but photos, leave nothing but footprints.”

²²² Some popular Urbex forums include <http://www.ukurbex.com/>, <http://www.28dayslater.co.uk/>, <http://www.talkurbex.com/>, <http://www.whateversleft.co.uk/>. Practitioners are increasingly moving to photo sharing websites like Instagram and Flickr (from where the examples shown here were sourced), however, this removes some of the mystique and anonymity from the practice.

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Figure 38 – Images of UrbEx and parkour practitioner Samuel Lemon at the top of Belfast's Obel Tower. Posted to Instagram on 15 and 17 October 2017. Images used with permission of owner.

normally deployed in such a way as to capture the spectacle of what has been achieved (see fig.38).²²³ In this way, Urbex practitioners are practitioners of mythogeography in that they attempt to mythologise themselves as masters of urban space with access to locations which normal citizens are – in the eyes of Urbex practitioners – shamefully unaware.

– fatty-arbuckle. *North Street Arcade*. October 17, 2009. Photo.
<https://www.flickr.com/photos/42606313@N04/4276723170/>.

– Simpson, Robert JE. "After the Fire." *BBC News*, May 15, 2014, sec. Northern Ireland.
<http://www.bbc.co.uk/news/uk-northern-ireland-27397632>.

²²³ Often with the explorer in shot hanging one handed off the top of a crane, sitting precariously near an edge, etc.

– "Samuel Lemon • Belfast (@samuel_lemon) • Instagram Photos and Videos." Accessed January 17, 2018. https://www.instagram.com/samuel_lemon/.

3.3. The Dériviste



Figure 39 - The Belfast Derivé routes marked on Google Maps with links to YouTube videos of the walks

Despite the lingering question regarding the representation, a series of ‘walking experiments’ were conducted, beginning with what could be referred to a classic dérives; aimless drifts without purpose.²²⁴ These walks – mostly of an undetermined course albeit with a theme or specific area in mind – were then compiled into an online *Google Map* (see fig.39)²²⁵. While somewhat limited in scope, the walks and routes marked on the map went through several iterations which help to explain the development of the methodology.²²⁶

²²⁴ The term *dérive* means drift in French and is taken from the art practice of the SI. These two terms are used interchangeably throughout this thesis.

²²⁵ Andrew Molloy. “Belfast Dérive.” *PassOverInSilence*. Accessed January 17, 2018.
<https://www.passoverinsilence.com/myths/derive/>.

²²⁶ These were limited in scope as the methodology changed soon after the map was started.

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GASWORKS and WATERWORKS			
Stage Point		INWARD	Fare
2	Waterworks	Agnes Street (Crumlin Road)	4d.
2	Waterworks	Agnes Street (Shankill Road)	6d.
2	Waterworks	Durham Street (Grosvenor Road)	7d.
2	Waterworks	Gasworks	8d.
4	Manor Street (Cliftonville Road)	Agnes Street (Shankill Road)	4d.
4	Manor Street (Cliftonville Road)	Northumberland Street (Falls Road)	6d.
4	Manor Street (Cliftonville Road)	Shaftesbury Square	7d.
6	Agnes Street (Crumlin Rd.)	Northumberland Street (Falls Road)	4d.
6	Agnes Street (Crumlin Rd.)	Durham Street (Grosvenor Road)	6d.
6	Agnes Street (Crumlin Rd.)	Gasworks	7d.
8	Agnes Street (Shankill Road)	Durham Street (Grosvenor Road)	4d.
8	Agnes Street (Shankill Road)	Shaftesbury Square	6d.
10	Northumberland Street (Falls Road)	Shaftesbury Square	4d.
10	Northumberland Street (Falls Road)	Gasworks	6d.
12	Durham Street (Grosvenor Road)	Gasworks	4d.

Figure 40 - The No.77 Omnibus timetable courtesy of the Ulster Folk and Transport Museum

The initial route, 'No.77,' was predetermined by the route of the old No.77 omnibus (see fig.40), which ran from the Gasworks south of the city centre to the Waterworks in the north. This bus service enabled people to quickly shuttle between the utility suppliers to pay their bills. The route is notable in that it covers areas of the city which are now – thanks to both the Troubles and the Westlink – irreversibly changed and frequently inaccessible.²²⁷ The route brings the *dériviste* directly into contact with the most troubled areas and blighted neighbourhoods in Northern Ireland and therefore the most

²²⁷ The 'Westlink' is a motorway which constitutes the first and only part of the Belfast Urban Motorway. The rest of the plans, which proposed a ring of motorways around the city centre, were shelved for a range of reasons. The motorway plans were discussed in Chapter 1.1.4, and the complex reasons for the failure of the rest of plan will be discussed in the research interviews and film element of this thesis – see Chapters 5.1 and 5.2.



Figure 41 - Selection of stills from the Belfast Derivé films

mythologically dichotic spaces in the city.²²⁸ The original conceit of this was to use this as a route which, while predetermined, is subjectively arbitrary in that the researcher has no direct relationship with it.²²⁹ The various urban narratives which become drawn out by this process would be used to uncover and examine the volitions and biases which created and continue to sustain them. The route itself would provide a physical and sociological cross-section of the city. After some investigation into the route it was finally rejected as the narratives it covered appeared too narrow, concentrated as it was on the area blighted by the motorway and the Troubles. It was decided instead that a range of walks, or possibly a single long walk, would be identified. To identify this walk, the city was interrogated using the traditional practices of drifting as developed by the SI.

A range of drifts were conducted with a theme or area in mind, but rarely with a determined route. The first drift, *Drift001 - Sailortown*, set out to explore the Sailortown area, a quarter of the city with an attached narrative relating to the

²²⁸ According to the Northern Ireland Neighbourhood Information Service.

<http://www.ninis2.nisra.gov.uk/> Accessed 24/02/2015

²²⁹ The researcher was born and spent the majority of his life in East Belfast, while the route runs primarily through West Belfast.

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destruction of an entire community by the motorway plans.²³⁰ This time, instead of walking the route and noting it on the Belfast Dérive map, the researcher walked the route with a compact digital camera to record the route as experienced.²³¹ From the 13th March to the 15th April 2013 a total of six drifts were conducted, recorded and uploaded to both *Google Maps* and *YouTube* (see fig.41).²³² These drifts, while useful from the point of view of interrogating the researcher's relationship with space, failed to represent the process. Both the films and the map can be seen to suffer from the same drawbacks levelled at psychogeography and the SI in Chapter 3.2.2 in that they continue to treat the city as an impassively observed object as opposed to a process. In doing so they fail to stimulate reflexively-aware interpretations and allow opinions and biases to remain unchallenged.

Developed concurrently with the filmic recording of the drifts, GPS mapping proved to be a more successful form of cartography in that it was more attuned to the individual's experience of the city. Inspired by the art practice of Jeremy Woods, the researcher made several attempts at producing drawings using GPS. The first experiment was an attempt to write the directions North, South, East and West as each direction within the city is viewed locally as possessing distinct political, social and economic

²³⁰ Featured on the researcher's YouTube channel. https://www.youtube.com/watch?v=5x8qLVNh2_s
Uploaded 13/03/2013.

– This will be explored in a lot more detail in the research interviews and the film component. See Chapters 5 and 6 and Appendix C5.

²³¹ In a kind of makeshift body harness for the camera similar to those used by Urbex and Parkour practitioners. The researcher would later upgrade to a GoPro camera with a chest harness.

²³² All of the drifts have been collected on the researcher's website.
<https://www.passoverinsilence.com/myths/derive/>

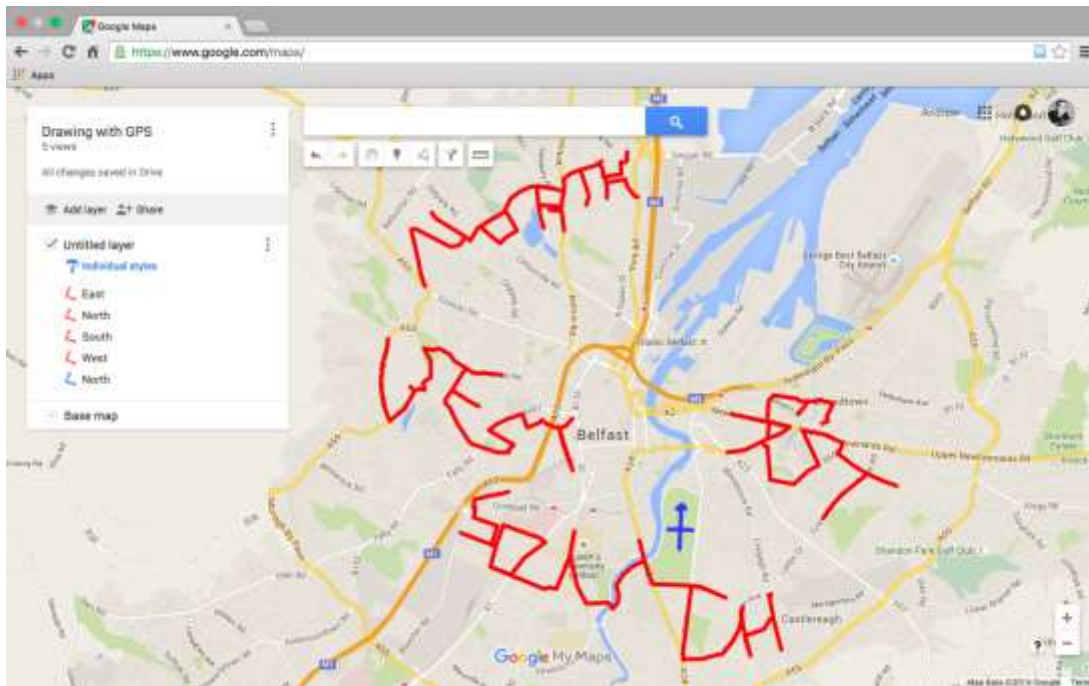


Figure 42 - GPS writing planned in Google Maps

characteristics which combine to form the identity of the city.²³³ The idea was to physically write these terms on the city via GPS, while at the same time experiencing these quarters of the city and challenge these broad stereotypes. The walks were planned on Google Maps (see fig.42) and an attempt was made to complete the first part on the 25th March 2013. The iPhone application *Maps3D*²³⁴ was used as a GPS recorder, tracking the pedestrian's position via satellite and placing a point every time this location changes over a set distance.²³⁵ This then produces a line denoting the walk, drawing on the city itself (see fig.43). While the initial idea of assuming the word EAST as an abstraction of a particular spatial identity and using that to

²³³ This is an extremely reductive yet widespread phenomenon in Belfast. West Belfast is considered to be Catholic-Nationalist while East Belfast is considered to be Protestant Unionist. On the other axis, South Belfast is considered to be rich while North Belfast is considered to be poor. While these demographic stereotypes are broadly true, there are notable exceptions to these rules.

²³⁴ movingworld GmbH. 'Maps 3D PRO – GPS Tracks for Bike, Hike, Ski & Outdoor'. App Store. Accessed 21 April 2016. <https://itunes.apple.com/gb/app/maps-3d-pro-gps-tracks-for/id391304000?mt=8>.

²³⁵ In this case, every one metre.

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explore the physicality of the area, the actual lived experience of carrying out the act was quite an alienating one. Rather than perceiving and experiencing the city, the researcher felt they were still experiencing the city through the abstraction of the combination of map and text, and that this only served to further remove the pedestrian from the experience and process of the city.

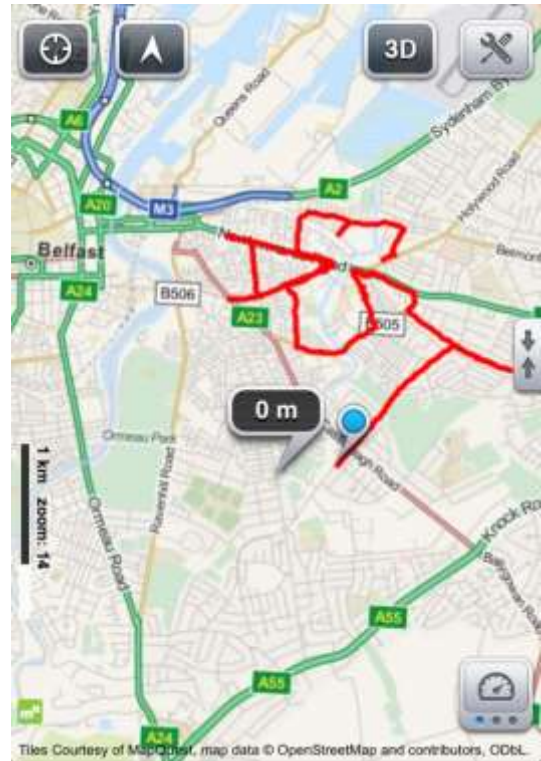


Figure 43 - The route of the GPS writing plotted on the Maps3D phone application

Shortly after this experiment, the same methods were used to attempt to draw a 1:1 representation of the city in as few lines as possible. For each line the researcher set out with a specific urban phenomenon in mind, allowing that theme to dictate the walk. The themes were chosen to best represent key physical elements of the city; river, motorways and train line with the City Hall marked as a notional urban centre point. The arbitrariness of these elements was offset by the experience of physically walking the routes in order to draw the lines. No element can be drawn without the physicality of being there to experience it, while the arbitrariness of the themes brings back a level of interpretation and mindfulness which the abstraction of writing text on the city in the previous experiment removed.

The map can be viewed in two different ways. Fig.44 shows the lines on the original Google Earth base map. Here, the lines draw attention to elements of



Figure 47 - GPS map viewed in Google Earth

the satellite photography and draw attention to the city's V-shape as its development is funneled down the Lagan Valley. The isolated GPS lines (see fig.45) without the base map as a reference are more subjectively evocative; reading as a rough sketch yet still identifiable as a city. Potentially, individuals highly attuned to the topography of the city can identify the city it represents. The third, and final, experiment with GPS was heavily influenced by Jeremy Woods' *My Ghost*. Where Woods tracked all his movement in London for a decade the researcher, tracked all their movements across the city for six months between March and August 2013.²³⁶ These were recorded using *Maps3D* and compiled into a single map (see fig.46). This was an intense period of research activity and experimental drifts, so the map shows a variety of different routes which are not normal activity for the researcher. The map has, therefore, been divided into two categories of route; being

²³⁶ This was due to time limitations.



Figure 45 - GPS map of Belfast



Figure 46 - My Ghost GPS map



Figure 48 - My Ghost GPS map showing 'authentic' and 'inauthentic' routes

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authentic – the normal everyday use of the city – and inauthentic– academic *dérive* and urban exploration (see fig.47).

However, as compelling and interesting as these exercises may seem they only succeed in describing the city as an object. While it advances and enriches the researchers' subjective understanding of the city and the arbitrariness of representation it falls victim to same difficulties of the SI's *Naked City* map – it does not yet begin to convey this enriched understanding to others. It was felt that another layer of data or interpretation needed to be incorporated if any substantial research findings were to be reached. A walking tour of the city was developed titled *Mapping Belfast*.²³⁷ The walk began by examining the Elizabethan mapping of Ulster, describing these early maps as “instruments of war, both physical and epistemological.”²³⁸ After this encounter with traditional cartography, the walk then diverged into alternative mappings of the city, interspersing an historical narrative with literary descriptions, poetry and diagrammatic maps of unrealised masterplans.²³⁹

²³⁷ 'PLACE'. PLACE. Accessed 22 April 2016. <http://www.placeni.org/>. and 'European Heritage Open Days'. Discover Northern Ireland. Accessed 22 April 2016. <http://www.discovernorthernireland.com/niea/ehod.aspx>.

– The tour was developed and hosted by PLACE, the architecture and the built environment centre for Northern Ireland, occurring on 14th September 2013 as part of the European Heritage Open Days weekend – An initiative whereby heritage sites across Europe which are not normally open to the public are freely accessible for one weekend. Normally taking place in early September, a broad range of other cultural activities happen concurrently.

²³⁸ Refer to Appendix A2.

²³⁹ The poetry included pieces by Cathal O'Byrne, Alan Gillis and Ciarán Carson. The masterplans discussed included the Brumwell and Matthew Plans. These discussed in more detail in Chapters 1 and 2.



Figure 48 - The researcher in the role of tour guide, discussing the 'Brumwell Plan' (left) and reading Carson's 'Night Patrol' and 'Clearance' at the site of the Grand Central Hotel (right). Taken by Michelle Reuter, 14th September 2013.

The intention of the walk was not just to discuss mapping techniques in relation to the city, but to create a new mapping of the city based on the historical narrative and the pieces of text which, when performed in specific locations within the city, would alter the audience's perceptions of place – an act of détournement.

The spatially evocative nature of Ciaran Carson's *Night Patrol* and *Clearance* – both discussing the Grand Central Hotel – takes on a specific resonance when standing in front of the shopping centre which has since replaced it, teasing out a discussion relating to the nature of conflict in the city – both

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sectarian and between preserving memory and a perceived sense of progress.²⁴⁰

The walk was well received and was an interesting and worthwhile experiment. However, the expectations of the audience were poorly managed, with many people hoping for a technical and scientific explanation of mapping practices from the past to the present day as opposed to the more esoteric *dérive* presented. As a means of representation and a testing ground for the theories, the hierarchical relationship between the guide and the guided stultifies the dialogue required as audience members expect to be passive receivers of information as opposed to participants.

While these early methodological experiments allowed the researcher to develop an understanding of the individual's position within the city and their understanding of it, the problem of representation outlined in Chapter 3.2.5. remained to be addressed. An earlier experiment – largely considered by the researcher to be a distracting if useless byproduct of the process of cartography – provided an unexpected solution to this problem.

²⁴⁰ The Grand Central Hotel was used as an Army barracks during the worst years of The Troubles and was bombed numerous times. It was eventually demolished to make way for the Castle Court shopping centre development which was one of the first signifiers of urban renewal in the city. These poems are discussed in Chapter 2.1.

3.4. Cinematic Urbanism

The final and – at the time considered to be inconsequential – mapping experiment undertaken prior to the methodological walking was the production of seven historical maps charting the development of the city centre. Much like the other mapping experiments, these maps were largely discarded as they did not reveal anything their sources did not already imply.²⁴¹ However, the researcher compiled these into a simple slideshow, each map slowly transitioning into the other showing the city centre building up, then the same in reverse, shrinking as time regresses.²⁴²

While researching poetic literature for Chapter 2, the researcher came across the poem *To Belfast* by Alan Gillis.²⁴³ The poem begins to discuss both the obsession with and failure in attempting to understand a city through the process of mapping. An audio recording of the researcher reading the poem aloud coupled with a musical bed provided a soundtrack to this slideshow.²⁴⁴

²⁴¹ Jonathan Bardon, and Henry V. Bell. *Belfast :an Illustrated History*. Vol. Reprint with corrections. Dundonald: Blackstaff Press, 1982.

– Jonathan Bardon and Stephen Conlin. *Belfast: 1000 Years*. Belfast: Blackstaff, 1985.

– Raymond Gillespie, and Stephen A. Royle. *Belfast C.1600 to 1900 :the Making of the Modern City*. Irish Historic Towns Atlas. Dublin: Royal Irish Academy, 2006.

– Raymond Gillespie, and Stephen Arthur Royle. *Belfast to 1840*. Vol. 12. Irish Historic Towns Atlas. Bray: Wordwell Ltd T/A History Ireland, 2004.

– Stephen A. Royle. *Belfast, 1840 to 1900*. Vol. 16. Irish Historic Towns Atlas. Dublin: Royal Irish Academy, 2006.

– Marcus Patton. *Central Belfast: An Historical Gazetteer*. 2nd Edtn. Belfast, Northern Ireland: Ulster Architectural Heritage Society, 2015. <http://www.uaahs.org.ukstore/?q=0&pid=99>.

²⁴² Refer to appendix G.1 (DVD 1)

²⁴³ Alan A Gillis. *Somebody, Somewhere*. Oldcastle, County Meath, Ireland: Gallery Press, 2004. 16. The poem can be read in Appendix B1.

²⁴⁴ Eels. *Going to Your Funeral, Part 2*. Electro Shock Blues. DreamWorks, 1998.

– This song was chosen for its melancholic and also fairly innocuous nature. In hindsight this is perhaps not an appropriate choice of music, but as this was an informal and playful experiment this was not given a lot of thought at the time.

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Figure 49 - Still from 'To Belfast'

The montaged imagery – itself tied up in the fetishistic nature of the historical map – sits in tension with the critical nature of the poetry and the bitter-sweet backing music. This simple montaging of a series of maps and audio is distinctly cinematic in nature, elevating this simple slideshow into a short film. The film – titled *To Belfast* – begins to acknowledge that while maps contribute to a narrative of a city in constant flux they also contribute to a misplaced sense of objective understanding devoid of criticality and ambiguity.²⁴⁵ This brief experimental film, which is contained in Appendix G.1 DVD 1, demonstrates the ability of film to convey a complex range of overlapping and contradicting interpretations of a single topic. Further experiments, therefore, were required to explore the ability of film to satisfactorily represent the individual experience of the city so far missing from the methodologies explored up to now.

²⁴⁵ See Appendix B1. The film can be viewed in Appendix G.1 (DVD 1).

3.4.1. Urban Cinematics



Figure 50 - Auguste Lumière, and Louis Lumière. *Arrival of a Train at La Ciotat*. Documentary, Short, 1896.

Early experiments in cinema – such as those of the Lumière brothers – were often single-shot, single-concept films reveling in the novelty of a new medium (see fig.50). They brought images of distant and unimaginable places to previously parochial audiences and purposefully played with recognisable phenomena in order to provoke visceral reflexive reactions in the audience.²⁴⁶ These primitive cinematic concepts were developed further by Georges Méliès, who began experimenting with jump-cuts and double

²⁴⁶ The Lumières toured the world, recording for the first time on film the cities of Paris, Madrid, New York, Liverpool, Rome; they even made a visit to Belfast in 1896.

Auguste and Louis Lumière. *Belfast, Castle Place*. Short, 1896.

———. *Belfast, Queen's Bridge*. Short, 1896.

– Auguste and Louis Lumière. *Arrival of a Train at La Ciotat*. Documentary, Short, 1896.

– There is a popular cinematic myth that the famous 'Arrival of a Train at La Ciotat' provoked terror in its initial audience, causing them to run to the back of the room in order to get out of the way of the train as it approached.

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Figure 51 – Georges Méliès. *The Mermaid*. Short, Fantasy, 1904. (top)

Georges Méliès. *A Trip to the Moon*. Short, Adventure, Fantasy, 1902. (bottom)

exposure to create the first cinematic special-effects.²⁴⁷ Early experiments like *The Mermaid* dealt specifically with the spectacle of the new medium and began to experiment with its possibilities.²⁴⁸ Méliès was one of the first directors to implement these techniques to construct a narrative – such as the iconic *A Trip to the Moon*.²⁴⁹ (see fig.51).

These early experiments in cinema begin to tease out the methodological powers of the medium. The myth of *La Ciotat* demonstrates Eisenstein's point that cinema democratises the theatrical medium, promoting the position of the spectator – “the basic unit of the theatre” – in providing them with a “montage of attractions.”²⁵⁰

The concept of the City Symphony emerged in 1928 with Walter Ruttmann's *Berlin: Symphonie of a Great City*.²⁵¹ While no doubt inspired by the Lumière's early single-shot experiments, *Berlin...* is a collage of urban images which goes further in representing the city as a complex layering the everyday lives of its citizens. Dziga Vertov's 1929 film *Man With A Movie Camera* displayed more self-awareness.²⁵² The eponymous man with a movie camera is the subject of the story as we follow him on the back of

²⁴⁷ The word primitive is used hesitantly as a reference to the BFI's excellent DVD collection of pre-1910 cinema.

– Edwin S. Porter, George Méliès, and G. A. Smith. *Early Cinema – Primitives and Pioneers*. DVD. BFI, 2005.

²⁴⁸ Georges Méliès. *The Mermaid*. Short, Fantasy, 1904.

²⁴⁹ Georges Méliès. *A Trip to the Moon*. Short, Adventure, Fantasy, 1902.

²⁵⁰ Sergei Eisenstein, and Daniel Gerould. 'Montage of Attractions: For "Enough Stupidity in Every Wiseman"'. *The Drama Review: TDR* 18, no. 1 (March 1974): 76. doi:10.2307/1144865. 78.

²⁵¹ Walter Ruttmann. *Berlin: Symphonie of a Great City*. Documentary, 1928.

²⁵² Dziga Vertov. *Man with a Movie Camera*. Documentary, 1929.



Figure 52 - Dziga Vertov. *Man with a Movie Camera*. Documentary, 1929.

speeding trucks, lying across the tracks as a locomotive approaches, climbing the ironwork supports of suspension bridges and riding motorcycles one-handed; all while cranking the handle of his cumbersome movie camera. These two early films establish the *City Symphony* as “visual cinematic poems that encapsulated the dynamics of Modernity [...] draw[ing] out aspects of everyday-life in urban environments and [...] renegotiating the mythical aspects of urban landscapes.”²⁵³ The early *City Symphonies* rely largely Eisenstein’s basic elements of film form – shot and montage – as they possess neither traditional narrative nor central characters.²⁵⁴ The individual

²⁵³ Stavros Alifragkis, and François Penz. ‘Spatial Dialectics: Montage and Spatially Organised Narrative in Stories without Human Leads’. *Digital Creativity* 17, no. 4 (January 2006): 221–33. doi:10.1080/14626260601074136.

²⁵⁴ Sergei Eisenstein. *Film Form: Essays in Film Theory*. Translated by Jay Leyda. 1 edition. Mariner Books, 2014. 48.

shots are units of abstracted data which are only made meaningful when they are considered in context which the sequence of shots – or montage – in which they are located. The montage, therefore, can be considered as a set of phenomena curated to draw attention to potential analogies which push the spectator toward a particular phenomenological interpretation.²⁵⁵ In utilising imagery of which the spectator may already have an interpretation, film possesses the capability of influencing the spectator's reflexive relationship with their environment.

The mythological aspects of the classic City Symphonies largely relate to the hopes of modernity in the form of speed, movement and aggregation of urbanised humanity. Contemporary City Symphonies appear to focus more on the poetic experience of the individual within the city, while still retaining the city as the primary character. Terrence Davies' 2008 film *Of Time and the City* acts as a poetic biography of the filmmaker making use of stock-historical footage of his home city of Liverpool, visually referencing the classic City Symphonies.²⁵⁶ The film explores the pain inherent in the acquiescence demanded of urban citizens to the uncompromising and sweeping changes imposed by modernity – a compliant surrender to a progressive ideology entirely at odds with the strict power structures already in place under the guise of religion, state and local tradition. Davies appears to resent the prescribed changes while at the same time railing against the

²⁵⁵ Alifragkis and Penz. op . cit. 222.

²⁵⁶ Terence Davies. *Of Time and the City*. Documentary, 2008.

– Beginning with a red velvet curtain slowly opening to reveal a cinema screen and ending with a transcendent fireworks display providing a backdrop to the city; drawing clear parallels with the opening of *Man with a Movie Camera* and the closing of *Berlin: Symphony of a Great City* respectively

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traditions as both appear irrelevant; not part of his own interpretations or articulations. The poetic and autobiographical narration is accompanied by historical stock footage of the city, carefully montaged with a soundtrack of classical and pop music to create a compelling and deeply moving narrative. Each of these elements in isolation would not illicit the strong reaction they provoke when montaged together. Sound, imagery and poetics combine to form cinematic meaning.

The work of François Penz – who defines the City Symphony as “Montage-based films without human leads where the city is the subject”²⁵⁷ – draws attention to films unique ability to explore urban space in a way which retains ambiguity.²⁵⁸ Penz indicates that the classic Symphonies provide us with a temporal continuity which “compensates for the lack of spatial coherence.”²⁵⁹ Contemporary City Symphonies, however, use alternative structural tools.²⁶⁰ A notable example of this is Guy Maddin’s *My Winnipeg* which presents a delirious account of the director’s youth and relationship with his idiosyncratic hometown.²⁶¹ The film tells the story of the director’s attempts to exorcise the town from his psyche by employing a troope of actors to re-enact moments from his childhood.²⁶² As such, the viewer is constantly aware that all the stories related in the film are synthesised from partial memories and the

²⁵⁷ François Penz, and Andong Lu. *Urban Cinematics Understanding Urban Phenomena through the Moving Image*. Bristol: Intellect, 2011. 10.

²⁵⁸ Penz and Lu. op . cit. 8.

²⁵⁹ Alifragkis and Penz. op . cit. 222.

²⁶⁰ With the exception of *Of Time and the City*, although the personal and reflective nature of the piece is a divergence from the classic Symphonies.

²⁶¹ Guy Maddin. *My Winnipeg*. Documentary, Comedy, Drama, 2008.

²⁶² Guy Maddin. *My Winnipeg*. Toronto: Coach House Books, 2009. 29.

myths of the city.²⁶³ This allows a structure to be built on which a poetic image of the city can be mounted, one which creates an interpretation of the city every bit as authentic as a purely objective and factual account.

Similarly, Thom Andersen's epic documentary *Los Angeles Plays Itself* structures itself around how the city of Los Angeles has been represented in film – described as the “city's biggest export.”²⁶⁴ In montaging together clips from over two hundred feature films, Andersen plays with the syntactic structures of the classical City Symphonies. Rather than montaging specific urban phenomena to create a cinematic image of the city, *Los Angeles Plays Itself* draws attention to articulations and interpretations which are hinted at within existing films. In doing so the film begins to dismantle the mythological Los Angeles. Returning to the metaphor of the Symphony, the documentary is similar to hearing each member of the orchestra playing their part solo or hearing early versions of classic songs; the magic is dispersed, and the monumentality of genius is revealed to be a distinctly fallible process.²⁶⁵ While no doubt displaying deep feelings of nostalgia, “it is not...useless or reactionary..., but rather a militant nostalgia. Change the past, it needs it.”²⁶⁶ We can then advance Penz's definition of the genre – “City Symphonies are less about documenting reality as reality is, and more about producing an

²⁶³ The constant references to the forks beneath the city, the ghosts of the old ice hockey players and the horse sequence all being particularly compelling moment where it is difficult to separate urban fact from mythologised fiction.

²⁶⁴ Thom Andersen. *Los Angeles Plays Itself*. Documentary, History, 2004.

²⁶⁵ Be this of the filmmaker or the urban designer.

²⁶⁶ Thom Andersen. ‘Get out of the Car: A Commentary’. In *Urban Cinematics Understanding Urban Phenomena through the Moving Image*, edited by François Penz and Andong Lu, 53–74. Bristol: Intellect, 2011. 72.

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artificial reality”²⁶⁷ – by suggesting that we do not have perceptual access to “reality as reality is.” All we have is our process of poetic interpretations.

This thesis proposes that Urban Cinematics is a powerful tool for mapping the city in a way which opens and encourages the interpretative process as opposed to shutting it down. This, it is proposed, can be combined with methodological walking and focused textual research on aspects the city and its development to challenge the mythological narratives of Belfast and develop the researcher’s reflexive relationship with the city.

3.5. The Filmmaker

The realisation that the *To Belfast* film had potentially revealed a suitable medium of representation coupled with the esteemed history of urban cinematics led to fresh lines of methodological enquiry which lead to two more experimental films being produced in quick succession. These were broader in scope than *To Belfast*, although both relied on pre-existing text to accompany the imagery. All the films discussed here can be viewed in Appendix G (DVD 1).

As I Roved Out used sections of an article from Cathal O’Byrne’s book of the same name.²⁶⁸ The article in question concerns an historical description of Castle Street, a relatively rundown street in the city centre which connects

²⁶⁷ Alifragkis and Penz. op . cit. 223.

²⁶⁸ Cathal O’Byrne. *As I Roved Out: A Book of the North : Being a Series of Historical Sketches of Ulster and Old Belfast*. Belfast: Blackstaff Press, 1982.

– Refer to Appendix B2. The film can be viewed in Appendix G.2. (DVD 1).

the Falls Road – the primary road in West Belfast – with Royal Avenue – the central thoroughfare of the Victorian city.²⁶⁹ No date is given for the text itself and is perhaps partly imaginary, but it describes a very different Castle Street thriving with expensive shops and well-to-do consumers.²⁷⁰ This vibrant description sits at odds with the contemporary imagery of the street with its derelict buildings and its faded shop units. There are, however, moments of corroboration; the street is still busy and, while the goods may no longer be ‘designer,’ there is a wide range of items available. The film is successful in subtly suggesting that these contradicting narratives can co-exist spatially, although the reliance on an historical account perhaps fails to suggest that these contradictions can also co-exist temporally.

Coming to a Head attempts to illustrate several poems by Alan Gillis which specifically reference the city of Belfast.²⁷¹ The poems are *The Ulster Way*, *Traffic Jam*, *Traffic Flow*, and *To Belfast*; the final one being used in the initial preparatory film discussed above and would eventually be used in the final research film (refer to Part 3).²⁷² The film sought to use poetry – a fluid art form full of ambiguity and open to highly subjective interpretations and layers

²⁶⁹ O’Byrne. op . cit. 1.

²⁷⁰ The book was originally published in 1946, but the collected articles all date from earlier. The description appears to date from the early 1900s.

– Glenn Patterson’s ‘Mill for Grinding Old People Young’ describes this area as a thriving streetscape where the working class people of Smithfield and Hercules Lane to the north mixed with the upper-middle class people of Donegall Place.

²⁷¹ Refer to Appendix B3. The film can be viewed in Appendix G.3. (DVD 1).

²⁷² Gillis. op . cit. 9.

– Gillis. op . cit. 28.

– Gillis. op . cit. 16.

Refer to Appendix B3 for a full text transcript including these poems.

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Figure 53 - Still from 'Coming to a Head' – the imagery of the film follows the text of the poems used in, arguably, an obvious fashion

of possible meanings – as a means of exposing the city as being equally fluid and ambiguous.

The Ulster Way is deployed as a critique of psychogeographic practice. The name refers to a 625-mile hiking route around Northern Ireland developed in 1946 by Wilfrid Capper, a founding member of the National Trust.²⁷³ The Ulster Way as a term conjures up pastoral images of the verdant Ulster countryside – imagery which Gillis rejects in the first two stanzas. In the final stanza, the poet implies that this is all a false construct; the fixed hike through the countryside suppresses and stultifies the lived identity. “There are other paths to follow, everything is about you.” The filmic imagery chosen to accompany this appear to be rural but are in fact located within urban areas. All the places shown are devoid of life and completely still, echoing the stultification implied by the poetry.

²⁷³ ‘The Ulster Way – A Long Distance Walking Route in Northern Ireland’. Accessed 21 April 2016.
<http://www.walkni.com/ulsterway/>.

Traffic Jam is a brief verse describing a moment of urban isolation, trapped in gridlock along the banks of Belfast's river and disconnected – both physically and emotionally – from the rest of the city. The imagery used is reminiscent of a traditional city symphony an attempt made to echo the narration.²⁷⁴ The final sequence – with the researcher entering the phonebooth, punching in a number and hanging up – echoes the narration too closely and starts to highlight a distinct problem with this film, discussed below.

Traffic Flow acts as a counterpoint to ...*Jam*, a fast-moving verse which talks about the super connected and fast moving city. This ease of connection, however results in superficial and inconsequential relationships “never coming together.” The imagery is all time lapse, mimicking the fast pace of the poetry. The time lapse is continued into the final poem, *To Belfast*. As the poem reflects on the hopelessness of mapping-for-understanding the film concentrates on its own production, using outtakes of the researcher adjusting the camera, cleaning the lens, researching and walking through the city.

Compared to the previous films and the conceptually strong earlier experimental work, *Coming to a Head* was a step backwards. The strength of each of the poems used lies in the fact that they are ambiguous. The fluidity and softness of meaning is removed by the blunt and over-obvious imagery used; the subtlety of the verses is lost. In getting lost in the fetishism of

²⁷⁴ Refer to Chapter 3.4.

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creating a film-as-object the researcher – in attempting to side-step the objective pit-falls of traditional mapping – falls victim to those same problems.

The fourth and final preparatory film was the result of a range of research methodologies which were now beginning to synthesise into a new and distinct methodology. The development of the film began with an algorithmic drift in the centre of Belfast. A random number generator was used to generate a string of fifty numbers, either '1' or '2.' The following rules were established before the drift was conducted.

1. '1' denotes a left turn; '2' denotes a right turn.
2. The indicated direction is taken at a decision point; that is a point where there is any possibility of changing direction.
3. If the indicated direction is not possible then the drifter will go straight on.
4. If a dead-end is encountered the drifter will return to the previous decision point. As this is technically not a decision point the drifter will carry on in the direction they were heading and obey the direction at the next valid decision point.

The numbers generated were as follows.

1 - 2 - 2 - 1 - 1 - 2 - 1 - 2 - 1 - 1

1 - 2 - 1 - 2 - 2 - 1 - 2 - 1 - 2 - 1

2 - 2 - 2 - 1 - 2 - 2 - 2 - 1 - 2 - 1

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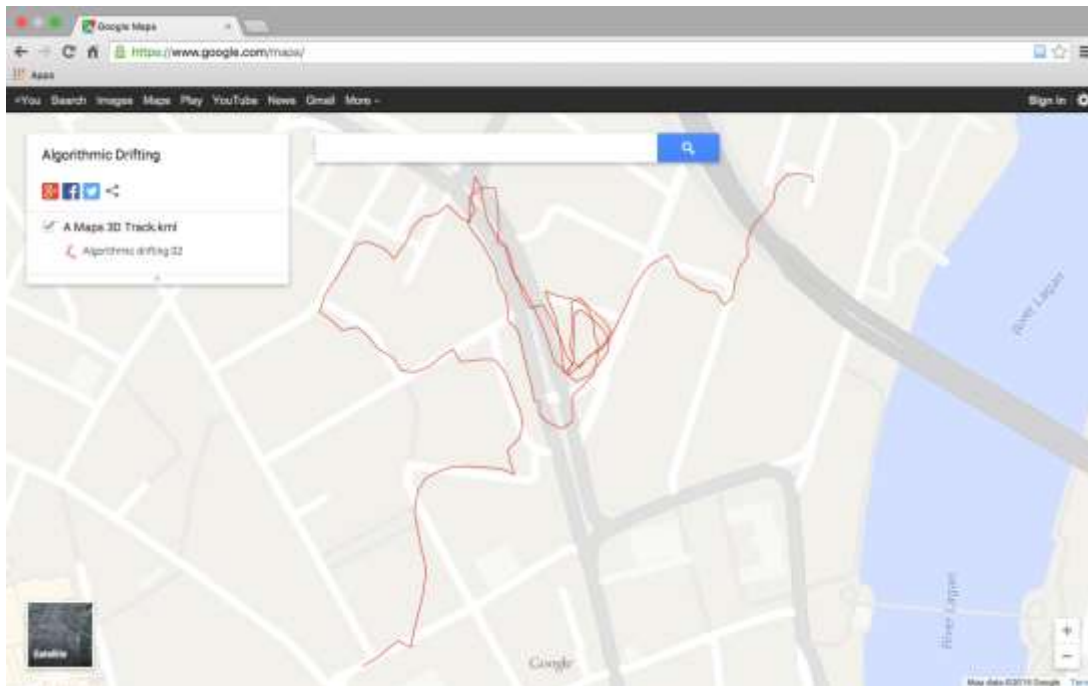


Figure 54 - GPS recording of the algorithmic walk

The drift started at the Old Exchange and Assembly Rooms building at the junction of Bridge Street, North Street, Donegal Street and Waring Street, an area commonly known as the Four Corners. This building was chosen as it is the historic centre of Belfast and the location the road service measure their motorway signs to; a *dérive* beginning from this location to discover the city therefore feels appropriate. The drift was recorded using GPS (see fig.54) and sketchbook notes; the decision was made not to record the walk using a camera as this encourages the *dériviste* to attempt to make the walk more interesting which could affect the possible ambiguousness of some of the decision points. A short informal report of the drift was made afterwards in the researcher's sketch-book/journal (see fig.55). The endpoint of the algorithmic drift was a T-junction at the edge of a carpark off Corporation Street. It was this area that inspired the plot of the next experimental film.



Figure 55 - Researcher's notes from the algorithmic walk



Figure 56 - The remnants of Steam Mill Lane with the Harbour Commissioners in the background. Taken by the author 2nd April 2016.

Prior to the construction of the cross-harbour motorway bridge in 1992, the area was the junction of Steam Mill Lane and Bradford Square.²⁷⁵ Bradford Square would have previously connected Steam Mill Lane with Tomb Street, which originally extended from Waring Street to Corporation Square, potentially offering a view of the Harbour Office from the contemporary Custom House Square (see fig.56).²⁷⁶ The census records and street directories indicate that the area was once thriving with people.²⁷⁷ While the contemporary site now forms the north-eastern corner of a car park, some

²⁷⁵ Marcus Patton. *Central Belfast: An Historical Gazetteer*. 1st Edtn. Belfast: Ulster Architectural Heritage Society, 1993. 41.

– There is an updated version of this book release in 2015. However, the entry referred to here has been omitted from the new edition, presumably as the streets which were here are no longer deemed relevant to the city's contemporary narrative.

²⁷⁶ Alan Godfrey. 'North Belfast, 1920'. Dunston, Gateshead: Alan Godfrey, 1986.

²⁷⁷ 'National Archives: Census of Ireland 1901/1911'. Accessed 21 April 2016.
<http://www.census.nationalarchives.ie/>.

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Figure 57 - Boulders across the entrance to Steam Mill Lane. Taken by the author 2nd April 2016.

remnants of the old streetscape remain. Not only does the approximate street pattern remain but there are still kerbstones, black and white tiled door steps and, in one location, yellow and red tiles can be seen which would have been the internal floor covering of an entrance hall. These unexpected remains of a lost district of the city – in combination with research into who lived in the area and what happened to it – begins to suggest a narrative which has been largely created by the researcher but is based on physical evidence both spatial and administrative. This, it is asserted, is where psychogeographic practice transforms into mythogeographic practice.

The obsolescence of these streets felt heightened by the large boulders placed across their entrances (see fig.57), presumably placed there by the

– ‘Public Record Office of Northern Ireland (PRONI)’. Nidirect, 4 March 2016.
<https://www.nidirect.gov.uk/proni>.



Figure 58 - Still from 'Tomb,' the researcher removing the tile

council or Roads Service to stop illegal parking. The researcher drew a comparison between these stones and those found at the Giant's Ring (see fig.59), a neolithic passage tomb located on the outskirts of south Belfast which had featured at the beginning of the preparatory film *Coming to a Head*. This thought began to form a narrative concerning the locating of the corpse of old Belfast at the redundant T-junction, it's funeral march through the city and eventual burial at the Giant's Ring.

The filming was completed in a single day, the 5th of July 2013; the exhumation, procession and burial were completed in 2 hours and 47 minutes. An effort was made to edit in-camera as much as possible, each action seen in the final film occurred in the order shown, with a few exceptions.²⁷⁸ Again, a short informal report was completed after the walk/filming process in the researcher's sketchbook/journal (see fig.60).

²⁷⁸ The sequence of hammering out the tile in the doorstep and of climbing into the space under the dolmens are multi-angle shots. As the researcher was only using a single camera, these actions were carried out twice for editing purposes.

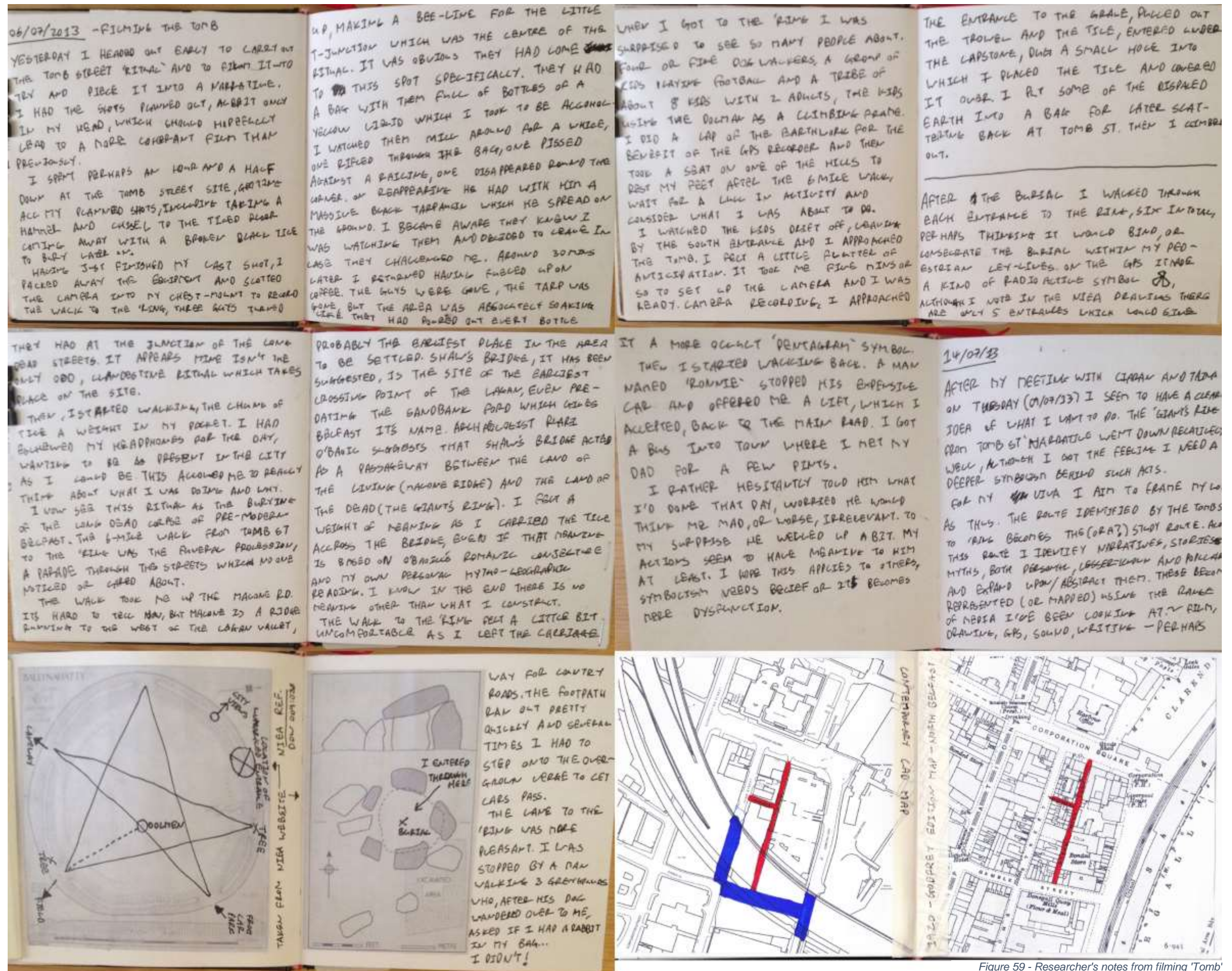


Figure 59 - Researcher's notes from filming 'Tomb'

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Figure 60 - Still from 'Tomb,' the Giant's Ring

The film was titled *TOMB*, a reference to the subject matter, the Neolithic burial site and the abandoned stretch of Tomb Street which inspired the film's premise.²⁷⁹ The narration in the film is sparse as compared to the comparatively dense scripts of *As I Roved Out* and *Coming to a Head*, and a balance is struck between telling the story using the narration and using the visuals.

The story arc is relatively simple. The protagonist – having thought that Belfast has died – goes in search of its body. He comes across the abandoned plot at Bradford Square/Steam Mill Lane and finds the old floor tiles. Presuming that this is the corpse, he removes a tile using a hammer and chisel and places it in an evidence bag. He leaves the plot in search of a burial place. As they walk through the city they begin to realise that their previously cynical understanding of the city was misplaced. Regardless, they approach the dolmen in the centre of the Giant's Ring (see fig.59) and crawl

²⁷⁹ Refer to Appendix B4. The film can be viewed in Appendix G.4. (DVD 1).



Figure 61 - Still from 'Tomb,' the researcher burying the tile

into the small space underneath the stones. Using a trowel, they dig a small hole into which they place the tile and then bury it (see fig.61). A small amount of dirt from the grave is placed in the evidence bag. As the researcher leaves the site they explain how they now realise that the city is not an object, but a process. “The city we knew dies with each passing moment,” they explain, “and the city we know breathes again in the next.”²⁸⁰

These preparatory studies have located a suitable means of representation and permitted a distinct mixed methodology to emerge. What became clear was the importance of two methodological elements which augment and represent the mythogeographic walking practice. These are the identification and researching of urban narratives – preferably from a range of viewpoints – and their representation using cinematic urbanism. The following Chapter

²⁸⁰ Appendix B4 009.

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examines what a mythogeographic film might constitute and explores the process of producing such a film.

4. Methodological Synthesis

The methodological approaches identified – walking and film – combine to form a unique practice-based mixed methodology which maps the city in a way that preserves the city as a mythogeographic construct and challenges conventional readings and mappings. It retains the ambiguous nature of urban space from which a sense of urban identity, both individual and collective, emerges. Acting as both *dériviste* and filmmaker permits the researcher to locate themselves within the space of the city in a heightened fashion. The act of self-consciously filming the urban environment begins to mythologise both the role of the walker/filmmaker and the space which they are attempting to represent.²⁸¹ Narratives begin to emerge inspired by both the researcher's own relationship to city and the physical environment itself.

4.1. Topics

To provide a narrative focus, the mythogeographic film examines three topics. The empty plot located by the algorithmic drifting described in Chapter 3.3 highlighted the impact that the introduction of an inner-city motorway can have on inner-city communities and captured the imagination of the researcher; the bleakness of the space under the motorway was dramatic, the violence a well-meaning masterplan had inflicted on a community both farcical and tragic. The ideological plans that introduced this, therefore, established a narrative thread which developed into a consideration of the

²⁸¹ Self-conscious filming is a key distinction between the methods used to film the early drifts as discussed in Chapter 3.3. The nature of the camera in these experiments did not interpret their surroundings, but merely looked at them impassively. The camera work in the film experiments and the proposed mythogeographic film is more deliberate.

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numerous ideological claims made in the urban masterplans discussed in Chapter 1.1. It was decided that three individuals perceived to have either shaped or responded to these masterplans would form the film's focus.

These individuals are Alfred Brumwell Thomas, Robert Hogg Matthew and Charles Edward Bainbridge Brett.

4.1.1. Alfred Brumwell Thomas



Figure 62 - Alfred Brumwell Thomas pictured in the Irish Builder in 1906

As architect of the City Hall, Thomas can be said to have created a physical manifestation of Victorian aspirations. In providing a civic building worthy of the “City of the Empire,” Thomas’ design can be said to have been the final act of Victorian civics in the city.²⁸²

Born in 1868, Thomas studied at the Architectural Association in London and started practicing in 1894 with his father under the name E. Thomas & Son.²⁸³ By the time the competition for the design of Belfast City Hall was launched Thomas was working independently, adding the invented middle name of ‘Brumwell’ as a “distinguishing feature.”²⁸⁴

²⁸² Alfred Brumwell Thomas. ‘The Layman And Architecture: Address by Sir Brumwell Thomas’. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 2 May 1925, 67 edition.

²⁸³ Paul Larmour. ‘Thomas, Sir Alfred Thomas (1868–1948)’. Edited by H. C. G. Matthew and B. Harrison. The Oxford Dictionary of National Biography. Oxford: Oxford University Press, 23 September 2004. <http://www.oxforddnb.com/view/article/63145>.

²⁸⁴ Ibid.

Belfast City Hall was commissioned in 1896 to replace the Town Hall, built just 20 years before on Victoria Street.²⁸⁵ In preparation for the town being granted City status by Queen Victoria in 1888, it was felt a grander building was required.²⁸⁶ The site of Donegall Square was selected, effectively continuing the Royal Avenue development which had established the 'Belfast Cross.'²⁸⁷ The City Hall was to sit at the convergence of these two grand avenues. Thomas won the competition despite his youth and inexperience. He was knighted on its completion in 1906 and made a fellow of the Royal Institute of British Architects, both due to the success of the building.²⁸⁸ The success of the City Hall led to numerous other commissions for large public buildings, including Woolwich and Stockport Town Halls. He also designed a memorial to the Marquess of Dufferin²⁸⁹ - one of many statues located within the grounds of the City Hall – as well as the war memorial, located immediately west of the building.

Despite being technically an Edwardian building, in continuing the development of the city using Beaux Arts principals the City Hall displays a

²⁸⁵ Marcus Patton. *Central Belfast: An Historical Gazetteer*. 2nd Edtn. Belfast, Northern Ireland: Ulster Architectural Heritage Society, 2015. 360.

²⁸⁶ One fitting of the aforementioned 'City of the Empire.'

²⁸⁷ See fig.9 and Chapter 2.1.1. for more on this.

²⁸⁸ 'KNIGHTHOOD FOR THE ARCHITECT OF THE CITY HALL, BELFAST.' *The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts*. 17 November 1906, 48 edition.

– Gillian McIntosh. *Belfast City Hall: One Hundred Years*. Belfast, Northern Ireland: Blackstaff Press : Belfast City Council, 2006. 28.

²⁸⁹ Charles E.B Brett. *Buildings of Belfast 1700-1914*. Revised Edition. Belfast: Friar's Bush Press, 1985. 67.



Figure 63 - The City Hall, 1906. The Lawrence photo collection, courtesy of the National Library of Ireland.

distinctly Victorian aesthetic and idealism.²⁹⁰ Thomas continued this idealism into the new century. Plans for the Royal Ulster Hotel, formulated in early 1924, were developed, with the establishment of a company to raise the capital and the ownership of the site being secured by the end of this first year.²⁹¹ Thomas, however, was involved in series of legal battles with Belfast Corporation including a disagreement over fees for the design and construction of the presentation platform for the 1903 unveiling of the Statue of Queen Victoria in the City Hall grounds, and the slow progress of the construction of the Cenotaph in 1925.²⁹²

²⁹⁰ Which had begun with establishment of Royal Avenue.

²⁹¹ 'Palatial Hotel for Belfast. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 4 October 1924, 66 edition.

– All information relating to the Royal Ulster Hotel, unless otherwise noted, taken from correspondence between Thomas and his solicitor Alfred E. Brett held in the Public Records Office Northern Ireland. PRONI reference D/4225. Refer to Chapter 1.1.1 and fig.7, 8 and 9.

²⁹² 'The Garden of Remembrance. Sir Bunwell Thomas's Engagement Terminated'. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 5 February 1927, 66 edition.



Figure 64 - The City Hall, 2016. Taken by the researcher from the roof of Pearl Assurance House, 16 June 2016.

Shortly after the failure of the Royal Ulster Hotel project, Thomas addressed the Belfast Rotary Club where he proposed the ‘Triple-Square plan.’ Referred to in this thesis as ‘The Brumwell Plan,’ this involved the opening of squares at the end of Chichester Street and Weillington Place; an axis which forms the cross bar of the Belfast Cross.²⁹³ Interestingly, Thomas’ obituary in the *Irish Builder* also mentions that he had proposed that the Northern Ireland Parliament buildings should be located in the Markets area of the city.²⁹⁴ As the housing area known as the Markets had not yet been built, one could

²⁹³ ‘Sir Brumwell Thomas in Belfast By Our Northern Correspondent – A Notable Pronouncement’. The *Irish Builder and Engineer: A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts*. 2 May 1925, 67 edition.

²⁹⁴ The Northern Ireland Parliament buildings were designed by Arnold Thornley and completed in 1932 on Stormont Estate, located in the affluent suburbs of East Belfast. Interestingly, Brett notes that the offices of the Mersey Docks and Harbour Board in Liverpool, designed by Thornley in 1907, are “a very close relative of Thomas’ Belfast City Hall.”

– Brett. op . cit. 65.

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assume that Thomas was referring to the site on the eastern side of Oxford Street, potentially completing his triple-square plan with a fine public building facing Soane's Royal Belfast Academical Institution at the opposing end of this axis.²⁹⁵

As a topic for the proposed mythogeographic film, the examination of Alfred Brumwell Thomas permits a discussion relating to the transitional period between the aspirations of the Victorian/Edwardian city and those of the modernist city.

4.1.2. Robert Hogg Matthew

The second topic focuses on Robert H. Matthew, the architect-planner



Figure 65 - Robert Matthew in the late 1930s. Taken from Miles Glendinning. *Modern Architect: The Life and Times of Robert Matthew*. London: RIBA, 2008. 53.

responsible for the 1963 *Belfast Regional Survey and Plan*, more widely known as 'The Matthew Plan.'²⁹⁶

Matthew, a native of Edinburgh, trained as an architect in the Arts and Crafts tradition typical of architectural education in the mid-

²⁹⁵ This area to the southern end of Oxford Street, and the area immediately south of the western end of East Bridge Street was dominated by Markets throughout the 19th and early 20th centuries. The contemporary legacy of this is the housing area known as the Markets (or simply the Market as it is referred to by residents of the area) and the recently refurbished Victorian market hall known as St George's Market.

²⁹⁶ Refer to Chapter 1.1.3.

1920s.²⁹⁷ He was heavily influenced in this regard by his architect father John Fraser Matthew, who worked for the renowned proponent of a distinctly Scottish branch of the Arts and Crafts movement, Robert Lorimer.²⁹⁸ In the early years of his career Robert became heavily influenced by the planning philosophy of Patrick Geddes and Patrick Abercrombie to the degree that his biographer Miles Glendinning suggests that, despite being evident within his work, the theories of these town planning pioneers “would virtually slip from his conscious awareness.”²⁹⁹

By the time Matthew became involved with the *Belfast Regional Survey and Plan* he was a well-established architect of international renown and also an important figure within the planning movement.³⁰⁰ He co-authored the *Clyde Valley Regional Plan* with Patrick Abercrombie which placed a focus on social studies as espoused by Patrick Geddes and defined planning as “the complete expression of the needs of people in society.”³⁰¹ While making a series of detailed proposals relating to the location of commerce, industry, housing along with the designation green belts, regional parks and New Towns, the most significant proposal in the plan for Clyde Valley was the reorganisaion of local governments and their planning mechanisms to

²⁹⁷ Miles Glendinning. *Modern Architect :the Life and Times of Robert Matthew*. London: RIBA, 2008. 5.

²⁹⁸ *Ibid.* 9.

²⁹⁹ *Ibid.* 26.

³⁰⁰ ‘Dictionary of Scottish Architects – DSA Architect Biography Report – Robert Hogg Matthew’. Accessed 3 September 2016. http://www.scottisharchitects.org.uk/architect_full.php?id=202067.

³⁰¹ Patrick Abercrombie and Robert H. Matthew. *The Clyde Valley Regional Plan 1946*. Preliminary edition. Glasgow: The University Press, 1946.. 32.

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Figure 66 - The New City design team pictured in 1964. Geoffrey Copcutt is in the centre, Dick Mackenzie, one of the individuals interviewed for this research project is the fifth gentleman from the right. Image supplied by Bill Morrison.

ensure the effective implementation of these proposals.³⁰² This approach is highly evident within the Belfast plan.

Belfast's *Regional Survey and Plan* made a series of physical proposals, including the implementation of a 'stopline' around the city limiting its outward expansion, the construction of a new town and the identification of growth towns to soak up the displaced development from that expansion and protection of countryside and coast with the establishment of green belts.³⁰³ More notably, perhaps, the plan made a series of legislative proposals including the formation of a single planning authority for the region and the closing of the troublesome compensation loophole.³⁰⁴

³⁰² Abercrombie and Matthew. op . cit. 695.

³⁰³ This breakdown of the plan is taken from the research interviews. Refer to Chapter 5.1.2 for more on this.

– Jonathan Bardon and Henry V. Bell. *Belfast :an Illustrated History*. Vol. Repr with corrections. Dundonald: Blackstaff Press, 1982. 269.

³⁰⁴ This loophole meant that is planning authorities refused permission for a development, the developer was entitled to compensation equal to difference between the value of land before and

While the legislative proposals are largely viewed as a success, the popular view of the plan has been otherwise tarnished by what is perceived to be a series of disastrous planning decisions for the city. The first of these ‘failures’ was the establishment of the New City. Work on what would become the city of Craigavon began immediately when the report was published, and vast areas of land were vested between Lurgan and Portadown. A New City Design Team was established led by another Scottish visionary architect-planner, Geoffrey Copcutt (see fig.66). Copcutt was responsible for a similar scheme in Glasgow, the design of Cumbernauld New Town.³⁰⁵ This scheme, itself a response to Matthew and Abercrombie’s Clyde Valley Plan, was lauded at the time but is now much maligned. Copcutt’s intentions towards Craigavon were similar – perhaps even grander – than those executed in Cumbernauld. Copcutt, however, became embroiled in the politics of the region, suggesting that Londonderry should be made Northern Ireland’s second city rather than having a new one constructed. Due to the sensitive and volatile nature of such debates in the region Copcutt resigned from the design team in August 1964 with implications that he was asked to leave.

The design and construction of Craigavon went ahead, although it was increasingly viewed with suspicion and later outright derision by the public who apparently resented being moved from Belfast’s inner city

after the construction of the development. This had been identified as a problem in the 1945 Davidge Report; easily exploitable and meant that developers could essentially hold the council to ransom. For more on the Davidge Report refer to Chapter 2.1.2. For more on the compensation issue refer to Chapter 5.1.2.

³⁰⁵ Refer to Appendix C2 232-271.

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neighbourhoods.³⁰⁶ In addition to this apathy, industry and commerce in the New Town began to fail, most notably the closing of the Goodyear factory. Today Craiagvon remains partially built and, despite having a proud and active community, is viewed locally as an object of ridicule; evidence that planning professionals in the 1960s were either largely detached from reality or that they failed to adequately engage with the citizens affected by the plan.

The construction of the Belfast Urban Motorway, which is perhaps an indirect result of the Matthew Plan, is also widely viewed as a failure of modernist planning in the city. The motorway was constructed through some of the most deprived neighbourhoods in Belfast displacing a significant number of people and, most notably, resulting in the almost complete removal of the Sailortown area.³⁰⁷ In addition to this, the plan was based on a set of projected population figures which predicted that the city would grow exponentially. There is, of course, no way that Matthew could have predicted the onset of the contemporary Troubles a mere five years after his plan was published. The radical depopulation of the city centre after this time, therefore, potentially results from people fleeing the conflict, being forcibly moved by paramilitary violence and the 'success' of the Matthew proposals in limiting urban growth.

The popular interpretation that the utopianism of the Matthew Plan had ruined Belfast inspired the initial thoughts behind this thesis, along with consternation at the thought that these had been enacted by a respected and

³⁰⁶ 'Lost City of Craigavon'. BBC, 3 December 2007. <http://www.bbc.co.uk/programmes/b008fqkx>.

³⁰⁷ This is discussed in greater detail in Chapter 5.1.5.

experienced architect-planner.³⁰⁸ This placed the focus on Robert Matthew as individual, looking at his life and personality to expose his intentions for the city as well as looking at the affect his plan had – and remains to have – on the city.

4.1.3. Charles Edward Bainbridge Brett



Figure 67 – Charles Brett in 1979 with toy houses made by him for his children. Taken from Brett, Charles E.B. *Housing a divided Community*. (1986)

The final topic focusses on the work of Sir Charles Brett who, as well as writing the first book on Belfast's architecture, was one of the establishing members of the Ulster Architectural Heritage Society (hereafter the UAHS). He also played a key role in the early days of the Northern Ireland Housing Executive (hereafter the NIHE or the Executive).

Despite the considerable impact he had on the built environment of

Belfast and Northern Ireland, Charles Brett did not come from an architectural or planning background but was rather a solicitor, working in his

³⁰⁸ As represented by the findings of the algorithmic drift and the early cinematic experiment Tomb, both described in Chapter 3.5. It is also a key narrative held by the Forum for Alternative Belfast, an urban pressure group which ceased to operate in January 2015. Refer to Chapter 5.1.4.

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family firm of L'Estrange and Brett.³⁰⁹ As detailed in the semi-autobiographical book *Long Shadows Cast Before*, the Brett family has a well-documented history of which Charles was particularly proud.³¹⁰ From this he derived a strong sense of identity which appears to be intricately connected to place. When he was invited to become a member of the National Trust in 1956 Brett felt somewhat unqualified in his understanding of the architecture of Ulster and asked the chairman of the Trust what books to read. On finding out there weren't any Brett set about writing a detailed account of the architecture of the city of Belfast.³¹¹

His book *Buildings of Belfast* was published in 1967. Brett notes that the book was published "in the nick of time" as "a year after it appeared, the Troubles began; and soon after, the bombing campaign."³¹² The activities of both the terrorists and the planners caused Brett to question "was ever (a) conservationist more unfortunate in the time and place of his birth?"³¹³ He further notes in the 1985 revised edition of *Buildings of Belfast* that while many of the buildings still remain "it is their surroundings...that have deteriorated...the overall effect is nonetheless horrifying."³¹⁴ Shortly after the first publication of this seminal book, Brett was "drawn into the fledgling

³⁰⁹ Both his grandfather and great-grandfather performed legal services for Alfred Brumwell Thomas and were heavily involved in the failed Royal Ulster Hotel project in which they were stakeholders, as the proposed site abutted the rear of their offices on Chichester Street.

³¹⁰ Brett, Charles E.B. *Long Shadows Cast Before : Nine Lives in Ulster, 1625-1977*. Edinburgh (etc.): J. Bartholomew, 1978.

³¹¹ This is an often repeated story and a key 'myth' surrounding the writing of the seminal *Buildings of Belfast*. This is discussed in more detail in Chapter 5.1.6.

³¹² *Ibid.* 68.

³¹³ *Ibid.* 69

³¹⁴ Charles E.B Brett. *Buildings of Belfast 1700-1914*. Revised Edition. Belfast: Friar's Bush Press, 1985. ix.

Ulster Architectural Heritage Society,” acting as Chairman from 1968-78, and then as its president.³¹⁵

During this time Brett became involved in the Northern Irish Labour Party (hereafter the Labour Party), becoming involved in house-to-house canvassing which allowed him to get to know the streets of the city so well. In 1956 – the same year he began researching *Buildings of Belfast* – he wrote a policy statement called *Rents and Houses* which advocated a points-based system for the fair and non-sectarian allocation of housing based on need, as well as proposing a programme of house building to address the significant shortage.³¹⁶ Shortly after the onset of the Troubles, Brett left the Labour Party and politics all together, concentrating on his day job as a solicitor and his ‘hobby’ as a conservationist. Therefore, when the NIHE was established in 1971 Brett was invited to join the board. A set of housing reforms had been introduced the previous year known as the Callaghan Reforms which appeared to mirror what Brett had been advocating in his 1956 policy document. The Executive followed this template.³¹⁷

These dual interests – housing and conservation – converged in the establishment of the HEARTH revolving housing fund in 1972, which became a Housing Association in 1978. This unique organisation was established by both the UAHS and the National Trust to focus – in its capacity as a revolving

³¹⁵ Charles E.B Brett. *Architectural Schizophrenia*. (Belfast) ((181a Stranmillis Rd., Belfast 9)): Ulster Architectural Heritage Society, 1981. 3.

³¹⁶ *Ibid.* 6.

³¹⁷ Although it could be suggested that the work of the Northern Ireland Housing Trust, the NIHE’s forerunner, also laid a lot of ground work for these reforms. Refer to Chapter 5.1.7.

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Figure 68 - The junction of Joy and Hamilton Streets, taken by the researcher on 25.04.14.

fund – on buying dilapidated heritage buildings, renovating and selling them on, using these funds to buy new properties, and so on. In its capacity as a Housing Association HEARTH converted at-risk heritage buildings into social housing. Brett's activities with both the NIHE and HEARTH converged in the housing estate commonly referred to as the Markets.

Under Brett's chairmanship, the NIHE was systematically demolishing streets of houses and rebuilding them in accordance with strict spatial standards and Brett's eye for contextually appropriate design. The final phase of work was centered on the junction of Hamilton Street and Joy Street. These two streets are unique in a city which is largely defined by late-Victorian buildings as well-preserved, if dilapidated, Georgian terraces. Brett stopped these being demolished and convinced an uncertain NIHE to renovate two of the houses as social housing. When this pilot scheme was a success, the Executive restored the rest of the terrace and allowed HEARTH to do the same with its neighbours, successfully bringing this architecturally significant streetscape

back into use while also providing social housing for a deprived inner-city neighbourhood.³¹⁸

Despite this success, Brett bemoaned his failure at reconciling his interests in social housing and heritage. Indeed, both the UAHS and the NIHE have been credited and blamed in equal measure for having a significant impact on the physical fabric of Belfast in radically different ways; the UAHS for preserving and the NIHE for renewing. Similarly, each is lauded – UAHS for saving valuable buildings, NIHE for creating quality social housing - or castigated - UAHS for being blinkered and retrograde, NIHE for unsympathetic redevelopment.

The idea that a single individual could have been intimately involved in both organisations is intriguing. An examination of Brett as an individual and through the work of both organisations should provide fertile ground for interrogating how an individual's ideology can influence the physicality of the city.

4.1.4. Summary

The exploration of these individuals permits the interrogation of Belfast from multiple viewpoints. However, the difficulty with what has been referred to up to now as textual research is that the reflexivity of the researcher remains unchallenged. They are the reader and interpreter of the text and, while the text was written by others and therefore an aspect of this other interpretation

³¹⁸ Refer to Appendix C6 030.

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remains present, the content of a film produced from such sources will fail to sufficiently challenge the researcher's reflexive relationship with the city.

As such the decision was made to construct the narrative of the film from a range of interviews with selected individuals possessing a range of views and relationships both to the city and these thematic individuals. This decision introduces another layer of reflexivity to negotiate and should hopefully yield even richer interpretations; a triple layer of interpretation consisting of the reflexivity of the subject, the reflexivity of the interviewee and the reflexivity of the researcher. This permits ideological claims to be made in relationship to the city as it exists in the tension of duration – that is in the past, present and future.

As Brumwell died in 1948 and carried out much of his work at the turn of the century, no individuals could be found who knew him personally; nor indeed are many people aware of his informally proposed civic plans.³¹⁹ As such the film relies on contemporary reports from the time. The aim is to interrogate Thomas's realised and unrealised plans for the city by examining what is and what could have been. However, both Matthew and Brett worked and practiced within living memory. Interviewees were selected who can provide insight into who both individuals personally and professionally. Practitioners who worked in the built environment both contemporaneously and in the years following the implementation of the Matthew Plan were interviewed,

³¹⁹ These plans were found by the researcher in an uncategorised cache of letters in the Public Record Office Northern Ireland (PRONI) and were only ever publicised in relatively short articles in the Irish Builder magazine.

along with people who worked with Brett and contemporaries who were affected by the decisions he made. Effort was also made to collect a range of views on these potentially divisive individuals.

The situation of the interview uncovers a series of problems. As such the interviews were analysed reflexively in order to uncover the interview as a site of knowledge-transferral and knowledge-creation. The following chapter explores the concept of the interview as a methodology.

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4.2 Reflexive Interviews

Mainstream views on the research interview see it as a way to access facts stored within the mind of another individual, an approach which could be described as positivist; the concept that truth is directly obtainable through the senses and possessing the ability to be directly transferred.³²⁰ This may be a plausible and worthwhile stance when undertaking research in the natural and physical sciences dealing with objectively testable data.³²¹

However, when it comes to dealing with subjective interpretations, even apparently monolithic political structures such as governments or finance, the material received in a research interview cannot be taken at face value. Once the material is received it needs to be subjected to analysis.³²² This analysis should consider three problems of the research interview; the situation, participant reflexivity, and the difference between 'That Which is Known' and 'That Which is Expressed.' These themes have been extracted broadly from Mats Alvesson's 'Interpreting Interviews'³²³ which carries on the themes from his work with Kaj Skoldberg on *Reflexive Methodology*.³²⁴

4.2.1. The Situation

The interview is an alien form of social discourse. In day-to-day life, even the most complex and profound of conversations relating to a single topic last no

³²⁰ Mats Alvesson. *Interpreting Interviews*. London: Sage Publications Ltd, 2011. 11 and 61.

³²¹ Even here one can question the relevance of conducting an interview. Material could be just as easily documented in a book or journal, as opposed to being uncovered through face to face discourse.

³²² The term material is used from here on in place of data in order to distance what is discovered in these research interviews from the Cartesian-objective approach described here.

³²³ Alvesson. *op . cit.*

³²⁴ Mats Alvesson, and Kaj Sköldberg. *Reflexive Methodology: New Vistas for Qualitative Research*. Vol. 2. London: Sage, 2009.

longer than several minutes without deviation, and these are normally someone with whom we are familiar. Interviews, however, can last for upwards of an hour with little deviation from a specific topic and are usually between two or more individuals who are potentially unfamiliar with each other. This can lead to anxiety, which – to varying degrees – will influence the conversation and the perceived quality of the material obtained through the process.

The situation of the interview can be considered as both an object and as a process; with this thesis proposing that better results are achieved when it is considered as a process. The situation of the interview – including the physical location, hyper-awareness of the social relationship between participants, the interviewer's desire to obtain high quality material and the interviewees understanding and opinion of the research project – is overwhelmingly present at the beginning of the conversation and there can be a compulsion to micro-manage each of these as a set of abstracted parts which sit adjacent to each other. Once this initial over awareness is overcome, these parts disappear into the monolithic construct of the interview which then becomes a process by which the project of the research is advanced. If any of these parts fails – an interviewee misunderstands a question or takes offence, there is an interruption, recording equipment stops working, etc. – the process of the interview becomes again exposed as an object until the 'breakdown' is resolved.

There is the potential here to lapse into social constructionism and suggest that all meaning extracted from the interview material depends on the

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immediate situation of the interview, but this thesis asserts that the perception and management of the potentially problematic interview situation heavily depends on the reflexivity of the interview participants.³²⁵ As such, careful consideration was given to the site of the interview, with a balance needed between cinematically interesting locations and ones which were practical.³²⁶ This – as will be revealed in the interview analyses in Chapter 5 – was not always successful.

4.2.2. Participant Reflexivity

Despite the potentially alienating nature of the interview situation, participants will have a reflexive expectation of what will happen, how and why. This expectation may come from taking part in interviews previously as interviewer or interviewee, witnessing interviews through media representations – be this journalistic interviews in documentaries, television news or newspapers or entertainment interviews on chat shows and in magazines – or having the process explained to them by tutors, peers or the interviewer themselves.³²⁷ This expectation – regardless of being based on direct experience or anecdotal reports – shapes the participants' reflexive response to the experience which, in turn, affects the material gained from the process.

³²⁵ A construct Alvesson calls 'Localism.'

– Alvesson. op . cit. 19.

³²⁶ Cinematic laces provide an attraction. Mytholoigcial locations are of narrative significance to the interview topic.

– Eisenstein. 'Montage of Attractions'. 76.

³²⁷ Norman K. Denzin. 'The Cinematic Society and the Reflexive Interview'. In Handbook of Interview Research: Context and Method, edited by James Holstein and Jaber F. Gubrium. Thousand Oaks, Calif: SAGE Publications, Inc, 2001.

There is often an approach to social science interviews which endeavours to uncover the authentic self of the interviewee; the interrogation focusing on peeling back of layers of artifice to reveal authentic truth. This is similar to the SI's psychogeographic interrogations into the city and their hopes to uncover authentic spatial relations by removing the inauthentic dictates of the Spectacle.³²⁸ The idea of removing the inauthentic positions and arbitrary opinions held by an interviewee does not reveal the true self, as this does not really exist. The individual is a complex construct, comprised of montaged positions taken, roles adopted, future expectations reliant on interpretations of phenomena and anecdotes. As such the individual capable of assuming a variety of contradictory opinions throughout their lives, or even over the course of a single conversation. Attempting to penetrate these layers simply forces the interviewee to defend these positions or to adopt alternative ones. However, the positions and roles adopted are highly dependent on both the interview situation and the reflexive expectations before and during the interview and they have a considerable effect on what is expressed and how the interviewee expresses it throughout the process.

This thesis proposes a mythogeographic approach to the interview, one which takes account of the performative nature of the interview situation. While the material obtained is based on objective facts, it is also dressed up in an historical and biographical narrative heavily inflected with opinions and ideology, constantly being reassessed hermeneutically as the interviewee considers and adapts their position.

³²⁸ See Chapter 3.2.

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4.2.3. Known / Expressed

The interviewee will normally be selected due to a perceived specialty or expert status relating to the topic to be discussed. This inevitably entails that they will possess a wide range of knowledge relating to the issues at hand. This, however, does not necessarily mean that they will express this knowledge during the interview, either due to a belief that their understanding is not relevant or perhaps that what they know is “tacit and hard to articulate.”³²⁹

On the other hand, the nature of the expectations inherited from the participant’s reflexivity means that they have the ability express ideas that they do not necessarily know. The reflexive expectations trigger a form of role-playing, whereby they assume the role of the expert they feel they are expected to be.³³⁰ This could mean they relate second or third hand anecdotes, or use language they may not normally use to fulfil this status as expert. All that is expressed, therefore, is intelligent and charismatic language devoid of the authentic knowledge the interview is potentially striving for. Alvesson suggests that either “...words may...be smarter than people (and their practices) [or] people (and their practices) may be smarter than their use of words in interviews may indicate.”³³¹

The assessment of the previous two methods of analysis will allow for the interviewee’s reflexivity and level of role-playing to be interrogated allowing

³²⁹ Alvesson. op . cit. 30.

³³⁰ This is only one example of the myriad of possible positions which could be adopted, sometimes concurrently.

³³¹ Alvesson. op . cit. 29. Original parentheses.

the material related to be assessed as to whether it is simply 'expressed' or 'expressed and known.'

4.2.4. Summary

The interview as a research tool is rife with difficulties which are difficult to mitigate. The following diagrams (see fig.69) illustrate a model of the interview process developed from Alvesson. Here we see the participants entering the interview situation, upon which their distribution of knowledge – expressed but not known – shifts as their expectations and opinions impact on their reflexive positions.

Much of what the interviewee knows is not yet expressible as they do not yet know what is expected for them to relate. The researcher possesses an abundance of expressed but not known, and posits this to begin the

process. This, if done correctly, allows the

interviewee to adjust their positions and change their expectations, redistributing what

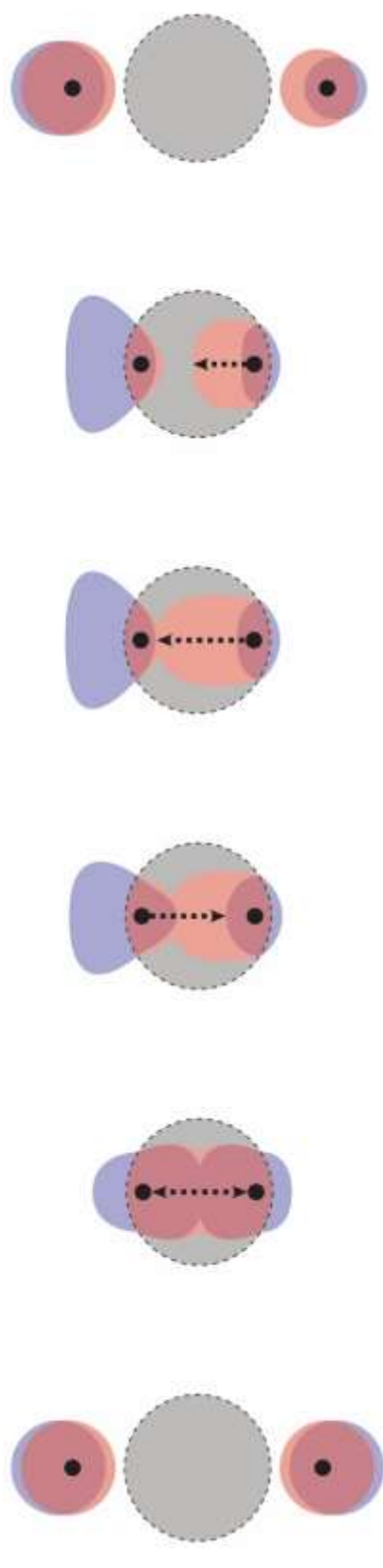


Figure 69 - The theory of the interview situation and its effect on knowledge transfer and creation.

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is known and expressed and extending this towards the researcher. The ensuing discourse almost totally obscures the interview situation itself as the process of knowledge exchange/creation takes place, and the previously separate zones of known and expression merge.

In summary, it is proposed that a mythogeographic film be produced. This film will be the result of filmed *dérives* and montaged urban imagery deployed to either support or refute the narrative claims made in a set of reflexive interviews. The three individuals chosen as topics for the mythogeographic film serve as micro-topics for the macro-topic that is Belfast itself.

Unfortunately, all three of the individuals who serve as the focus of these micro-topics are no longer living and so first-hand data cannot be collected.

Sir Alfred Brumwell Thomas practiced architecture in the late nineteenth and early twentieth centuries and therefore contemporary practitioners or people who knew him directly could not be located, so for this section of the film second-hand sources were relied upon. Regarding both Robert Matthew and Charles Brett, there remains a significant quantity of individuals who knew them personally or professionally or – particularly with regards to the Matthew Plan – individuals who have a working knowledge of their practices who can be interviewed directly.

The film is intended to be a catalyst for the process of urban understanding and effort will be made to avoid it becoming objectified and ideological in nature. As such, a fourth methodological approach will be required to test if

the film has been successful.³³² This will take the form of a film screening followed by a panel discussion.³³³ In this way a range of views and reactions to both the film and the city itself can be collected. Much like the interviews, this will then be reflexively analysed to distill a set of research conclusions

³³² As well as walking, interviews and filmmaking.

³³³ Consideration was given to a number of ways of doing this, including a guided walking tour, a set of questionnaires and a final interview with the researcher themselves. These were all rejected for a broad range of reasons. The panel discussion was selected as the most balanced way of gathering reflexive responses to the film, both from the selected panel members and the audience.

Part Three – Practice

5. The Filming Process



Figure 70 - The researcher filming on King Street with personal camera equipment

Filming began in February 2014. The researcher applied for and was awarded a six-month residency at the Digital Arts Studios (hereafter referred to as DAS) between February 3rd and August 31st 2014.³³⁴ DAS not only provided the professional Audio-Visual equipment and a workstation but also training in using that equipment and software editing. The researcher attended a filmmaking workshop run by Blick Shared Studios led by Ben Jones of Hoopedoodle Films.³³⁵ This brief but intense course introduced the researcher to filming techniques and, importantly, how to conduct filmed

³³⁴ "DAS promotes the convergence of art and technology and provides invaluable access to the resources essential to the production of and engagement with digital arts. It provides access to digital imaging and audio equipment and software and delivers training in their use. It runs a full programme of national and international artists residencies, public talks, exhibitions and screenings as well as facilitating outreach activities." (Taken from DAS website) Equipment included a Canon 5D DSLR camera and a CanonXF305 professional camcorder along with a range of peripheral equipment including microphones and tripods. The workstation was complete with iMac computer with a range of software. Software included Final Cut Pro and Adobe After Effects.

– 'Digital Arts Studios'. Accessed 2 August 2016. <https://digitalartsstudios.com/>.

³³⁵ Blick Studios. 'Blick Shared Studios – Belfast and Derry-Londonderry'. Blick Studios. Accessed 2 August 2016. <http://www.blickstudios.org/>.

– 'Hoopedoodle Films'. Hoopedoodle. Accessed 2 August 2016. <http://www.hoopedoodlefilms.com/>.



Figure 71 - The researcher filming in Belfast City Hall with professional equipment supplied by the Digital Art Studios.

interviews including technical aspects relating to audio and video and the practical aspects of the interview itself.

During this development time a script for the film was written. This unashamedly reflective bit of writing was never intended to be filmed, but was a way to initiate the process of filmmaking. Based largely around the walk from the motorway to the Giant's Ring, mythologised by the film 'Tomb,' this script extended the walk to the top of Cave Hill and formed the basis of the more personally reflective sequences in the film.³³⁶ These sequences arguably have the greatest link to the subversive walking practices of both the SI and UrbEx explored in Chapter 3.2.

Filmmaking, in the context of this thesis, is a reflective practice-based tool for developing a highly attuned position on the city. It was decided early on that it would not be a narrative container but rather an attempt to be reflexively self-

³³⁶ The majority of Myths 1 and 5 were filmed during this time. See Chapter 3.5.

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aware, drawing attention to the fact that it was the product of a piece of research developed by an individual in possession of advanced, and possibly obtuse, positions in relation to the topic. It is intended that the apparently monolithic narrative – which is potentially reinforced by the beguiling nature of the moving image – is instead shown to be a series of abstracted parts which are recontextualised into this new narrative which is profoundly affected by infinite and countless levels of reflexivity. This run-in period allowed the researcher to adapt to this ‘tool.’ While the use of the equipment and filming/editing techniques were progressing, the themes identified in Chapter 4.1. were also being developed permitting potential interviewees to be identified and approached for their availability and willingness to be interviewed in the project. Both theoretical and practical elements were advanced concurrently, converging in what was perhaps the most intense period of hermeneutic oscillation between theory and practice precipitated by the carrying out of the research interviews.

5.1. The Interviews

Thirteen people were selected to interview across seven sessions (see fig.72). The interviews focus on two of the topics identified in Chapter 4.1; Robert Matthew, the architect-planner behind the 1963 *Regional Survey and Plan*; and Sir Charles Brett, the individual behind the formation of the Ulster Architectural Heritage Society and the Northern Ireland Housing Executive. Each interview has specific aims with regards to what knowledge is created, each contributing something specific to the narrative of the proposed mythogeographic film. With regards to Robert Matthew the interviews aim to examine the following;

- Robert Matthew as an individual
 - The Matthew Plan and planning in Belfast
 - The Matthew Plan and architecture in Belfast
- and – The legacy of the Matthew Plan in Belfast

With regards to Charles Brett the interviews examine;

- Brett and Belfast's built heritage
- and – Brett and housing in Belfast

An additional interview was conducted, intended as a bridging topic between the two primary themes. In examining the effect of masterplanning on a specific area and community with the city this interview provides a thematic overlap with regards to the modernist masterplans and heritage and socio-spatial identity.

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The objective data provided by the research interview, while a rich source of living knowledge, can be dramatically affected by the situation of the interview itself. The approach outlined in Chapter 4.2 provided a robust methodology to apply to the interviews, permitting the location and critically analysis of the pertinent findings within the text of the conversation. To address this, a brief summary of the interview situation is provided before each analysis along with a critique of how this affected the knowledge produced by the interview. The analysis then examines the historically objective data related by the interview and the mythological positions expressed by the interviewees.

To mitigate the problems relating to reflexivity and the difficulties of the interview situation participants were interviewed in pairs.³³⁷ The pairs were colleagues and in some cases friends allowing a familiarity and awareness of each other's relationship to the topic. As such, the research interview could develop into a semi-structured conversation between acquaintances rather than the traditional interview structure of question and response. As the participants were engaged in a conversation with people they know and, it was hoped that the researcher's withdrawal from the situation mitigated the problem the researcher's reflexivity, and also of what-is-known versus what-is-expressed. As the interviews were being filmed to be included in the mythogeographic film, relevant and potentially cinematic locations were selected. This was compromised in several instances as concessions were

³³⁷ With one exception due to the specific requirements of the interview situation.

made to ease the process for the participants. Several locations proved to be problematic.³³⁸ In hindsight this may have exacerbated the problem of the interview situation in several instances.

Theme	Subtheme	Interviewee(s)	Date	Venue
The Matthew Plan	Robert Matthew – the Individual	Professor Miles Glendinning	22.04.14	Edinburgh College of Art
	Matthew Plan and Planning	Bill Morrison & Dick Mackenzie	16.04.14	Waterfront Hall
	Matthew Plan and Architecture	Barrie Todd & Joe Fitzgerald	16.04.14	Fitzgerald residence
	Legacy of the Matthew Plan	Ciaran Mackel & Declan Hill	01.05.14	FAB offices, Lombard Street
Bridging interview	Decline of Sailortown	Paul McLaughlin & George Eagleson	02.04.14	Sinclair Seamen's Presbyterian Church
Charles Brett	Brett and Heritage	Dr. Karen Latimer & Marcus Patton	25.04.14	UAHS/HEARTH offices, Donegall Pass
	Brett and Housing	Erskine Holmes & Paddy McIntyre	09.04.14	Old Museum Art Centre, College Square

Figure 72 - Chart of interviewees arranged according to theme.

³³⁸ As will be described in the ensuing analyses.

Practice

5.1.1 Professor Miles Glendinning³³⁹



Figure 73 - Miles Glendinning interviewed in the Edinburgh College of Art.

On the 22nd April 2014 Professor Miles Glendinning was interviewed in his office at the Edinburgh College of Art, 74 Lauriston Place, Edinburgh.

Professor Glendinning (hereafter MG) is a widely published academic whose research focusses on modernism, mass-housing and the conservation movement.³⁴⁰ He is the author of *Modern Architect: The Life and Times of*

³³⁹ Miles Glendinning: Born 1956, Edinburgh, Scotland. Director, Scottish Centre for Conservation Studies and Professor of Architectural Conservation at Edinburgh College of Art.

³⁴⁰ Glendinning, Aonghus MacKechnie Miles. *Scottish Architecture (World of Art)* by Miles Glendinning, Aonghus MacKechnie (2004) Paperback. 1st edition. Thames & Hudson, n.d.

Glendinning, M. *Rebuilding Scotland: The Postwar Vision, 1945-75*. Edited by Miles Glendinning. East Linton, East Lothian Scotland: Tuckwell Press Ltd, 1997.

Glendinning, Miles. *Aberdeen on Record: Images of the Past*. Edinburgh: Mercat Press, 1997.

———. *Architecture's Evil Empire?: The Triumph and Tragedy of Global Modernism*. London: Reaktion Books, 2010.

———. *The Architecture of Scottish Government: From Kingship to Parliamentary Democracy*. Illustrated edition. Dundee: Dundee University Press Ltd, 2004.

———. *The Conservation Movement: A History of Architectural Preservation*. London ; New York: Routledge, 2013.

———. *Tower Block: Modern Public Housing in England, Scotland, Wales and Northern Ireland*. New Haven: Yale University Press, 1994.

Glendinning, Miles, Ranald MacInnes, and Aonghus MacKechnie. *A History of Scottish Architecture*. Edinburgh: Edinburgh University Press, 1996.

Robert Matthew, an in-depth biography of the architect-planner who, as outlined in Chapter 4.1, forms one of the key topics of the proposed mythogeographic film.³⁴¹

The aim of this interview was to gain an understanding of Robert Matthew personally, a practitioner of architecture and internationally recognised planning expert. In addition to this, it was hoped that some insight could be provided relating to the circumstances of the commissioning of what became known as the Matthew Plan. Refer to Appendix C1 for the full transcript of this interview and Appendix G.6 (DVD 1) to watch an edited version.

The Situation

MG's office was a small cellular room with north facing windows framing an oblique view of Edinburgh castle. Bookshelves were arranged along the east and west walls, a desk located beneath the windows on the north wall with a computer monitor, various papers and a copy of MG's biography of Robert

Glendinning, Miles, and Aonghus MacKechnie. *Scottish Architecture*. First edition. New York, N.Y: Thames & Hudson, 2004.

Glendinning, Miles, and Susanna Wade Martins. *Buildings of the Land: Scotland's Farms 1750-2000*. Edinburgh: Royal Commission on the Ancient and Historical Monuments of Scotland, 2009.

Glendinning, Miles, and Stefan Muthesius. *Tower Block: Modern Public Housing in England, Scotland, Wales, and Northern Ireland*. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1994.

Glendinning, Miles, and David Page, eds. *Clone City: Crisis and Renewal in Contemporary Scottish Architecture*. Edinburgh: Edinburgh University Press, 1999.

Glendinning, Miles, and Diane M. Watters, eds. *Home Builders: Mactaggart and Mickel and the Scottish Housebuilding Industry*. Edinburgh, Scotland: Royal Commission on the Ancient & Historical Monuments of Scotland, 1999.

341 Miles Glendinning. *Modern Architect: the Life and Times of Robert Matthew*. London: RIBA, 2008.

– Despite Matthew being a relatively peripheral figure within the modernist movement, Glendinning's book reveals the architect's life and work to be much more representative of the modernist movement than the more iconic figures.

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Matthew. This was consulted several times throughout the conversation. The door located to the south opened, rather unusually, directly onto a staircase landing. The room was bright and warm, so much so that at the beginning of the session the door was left open. The conversation was disturbed at one point by loud conversation from the corridor causing the door to be closed.³⁴² Despite this, the room was quiet and there were no further interruptions.

While it was intended to have Edinburgh Castle in frame, it was an exceptionally bright day and, despite being north facing, the light from the windows proved too bright. As such MG sat at his desk with his back to the west wall; the researcher sat facing him with his back to the east. The camera was mounted on a tripod at roughly eye level directly in front of the interviewee. A sound recorder was mounted on a miniature tripod placed on the ground directly in front of the interviewee.

The relationship between the participants, while generally positive, was relatively uneasy at the start of the conversation. MG is an experienced academic and researcher who has conducted a great many research interviews for a wide range of projects. The interviewer, on the other hand, is a comparatively inexperienced academic adopting what is, perhaps, a relatively unusual take on the research interview. As such, the informal format of the interview perhaps did not match MG's expectations, potentially due to the interviewer's failure to adequately brief the interviewee. Additionally, the interviewer asked several questions the answers to which

³⁴² Refer to Appendix C1 020, C1 023

could be found in MG's biography of Matthew. This was an attempt to prompt the interviewee to say specific things to fit the interviewer's preconceived cinematic narrative, a failure on the part of the interviewer to manage their own reflexivity. As both participants relaxed into the discussion these difficulties gradually receded and valuable data was uncovered.

MG's speech pattern is comprised of unfinished sentences broken up by rephrased thoughts and clarifications on what is being said. This resulted in long and detailed answers. This is a visible example of the balance between what-is-known and what-is-expressed. As MG obviously has a wealth of knowledge relating to the topic at hand but – as the book was written almost a decade before the interview was conducted – a lot of it needs to be recalled and the appropriate means of articulation found in order to express it within the interview situation.³⁴³

It is important to note that this was the only interview to be conducted with a single interviewee due to logistical reasons, meaning that the ideal situation of a conversation taking place without the interviewer involved was not possible.

The Conversation

An understanding of Robert Matthew's personality emerged throughout this conversation, insights which begin to imply why he was engaged by Belfast Corporation to complete the region's first *Regional Survey and Plan*. MG

³⁴³ Refer to Appendix C1 036

Practice

argues that Matthew is an example of a more authentic form of modern architect founded in normative practice, even more so than “[Le] Corbusier [...] or Aalto.”³⁴⁴ MG argues that the iconic figures of modernism were “concerned with image and individualism” as opposed to Matthew “who did everything by working in groups even though he had a very strong sense of his own importance.”³⁴⁵ He stood apart from the “loud mouthed architects who were [...] very convinced about their own importance.”³⁴⁶ “He was somebody who [...] had self-assurance, but he was able to convey that in a [...] quiet way [...] that wasn’t aggressively flamboyant.”³⁴⁷

Matthew’s attitude of forward looking social reform softened by traditional conservative values – typical of the early planning movement as discussed in Chapter 1 – possibly appealed to the more radical elements of the Unionist elite who dominated the Northern Irish government, such as civil servants John Oliver and Ronald Green and the future Prime Minister Terence O’Neill.³⁴⁸ This, MG suggests, was one of the reasons for his appointment to develop Belfast’s *Regional Survey and Plan*; he was both politically neutral and, as a conservative protestant, palatable to the Unionist elite. Another

³⁴⁴ Refer to Appendix C1 016. Notwithstanding their ‘genius’ as described by another interviewee. Refer to Appendix C3 440, C3 441.

³⁴⁵ Refer to Appendix C1 016

³⁴⁶ Refer to Appendix C1 024.

– The opinion expressed here, that Matthew is somehow a more authentic form or normative architect due to his connection to normative practice and a perceived lack of ego, represents Professor Glendinning’s own mythological relationship with often fraught topic of Modernism. This interpretation, however, fits into the emerging narrative of how and why he got involved in Belfast.

³⁴⁷ Refer to Appendix C1 026

– While Terence O’Neill was not Prime Minister at the time of the publication of the plan it was under his premiership that the proposals of the plan were implemented.

³⁴⁸ Refer to Appendix C1 036

reason was Matthew's considerable experience, particularly with regards to the 1946 *Clyde Valley Regional Plan*, which Matthew developed alongside Sir Patrick Abercrombie.³⁴⁹

Throughout the development and implementation of the Clyde Valley plan the authors had a fraught relationship with Glasgow Corporation. It was proposed that over half of Glasgow's population be removed from the city centre and placed in satellite towns, including one New Town.³⁵⁰ Glasgow Corporation opposed this as it was their intention to reorganise the city "in order to redevelop slums and keep the population [...] while building homes for the people."³⁵¹ Matthew's 1963 proposals for Belfast were almost identical to those made for Glasgow in 1946 and, much like Glasgow, Belfast Corporation was also resistant to these ideas, albeit in a very different way. "What Belfast Corporation wanted to do was not to build any houses because it would create [...] political trouble."³⁵² In this sense Matthew considered "Belfast Corporation as being just a re-run of Glasgow Corporation but with a slightly different agenda," Glasgow being progressive socialists who were suspicious of the conservative nature of the proposals, and Belfast being conservatives who were suspicious of anything related to socialism.

³⁴⁹ Abercrombie, Patrick, and Robert H. Matthew. *The Clyde Valley Regional Plan 1946*. Preliminary edition. Glasgow: The University Press, 1946.

– For more on this refer to Chapter 1.1.3.

³⁵⁰ The New Town in Glasgow's case became known as Cumbernauld. Many of the people who worked on Cumbernauld were brought over to develop Northern Ireland's New Town, Craigavon. This is discussed in greater detail in the next interview.

³⁵¹ Refer to Appendix C1 036.

³⁵² Refer to Appendix C1 036.

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MG's observations on Matthew as an individual acting within the larger monolithic framework of Modernism opens up the question as to why architectural discourse chooses to broadly label and judge such a varied and multivalent era in architecture.³⁵³ MG suggests that "the way architectural discourse works is [...] by each movement pillaring its predecessors and everything about the predecessors becomes bad. It's [...] a process of parodying and caricaturing."³⁵⁴ This, combined with the idea that modernism was not the monumental break with the past it is often described as, endorses the idea of process over product.³⁵⁵ This observation implies that the division of history into discrete epochs results from the stultification of a fluid process into a series of monolithic systems, the proponents of which mythologise both the previous epoch as the cause of social problems and their own as the only possible solution.

This insight allows us to critique some of the positions and interpretations of later interviewees, particularly Barrie Todd and Joe Fitzgerald in Chapter 5.2.3. and Ciaran Mackel and Declan Hill in Chapter 5.2.4.

³⁵³ Refer to Appendix C1 031, C1 033, C1 079, C1 087

³⁵⁴ Refer to Appendix C1 032

³⁵⁵ As evidenced by Matthew's adherence to and respect for the principles of the Arts and Crafts movement.

- Refer to Appendix C1 027, C1 028

5.1.2. Bill Morrison / Dick Mackenzie³⁵⁶



Figure 74 - Dick Mackenzie and Bill Morrison interviewed in the Waterfront Hall.

On the 16th of April 2016 Bill Morrison and Dick Mackenzie were interviewed in the upper bar of the Waterfront Hall, 2 Lanyon Place, Belfast. Bill Morrison (hereafter BM) is a retired architect, planning consultant and a former head of planning for the city of Belfast in the wake of the changes imposed by the Matthew Plan. Dick Mackenzie (hereafter DM) is a retired civil servant who, as former Deputy Secretary of the Department of the Environment, was involved in the administrative side of the planning system throughout the 1980s and 1990s. Additionally, he was a member of the ‘New City Design Team,’ a group of individuals tasked with designing the new city proposed by the Matthew Plan (see Fig.66).

³⁵⁶ Bill Morrison: Born 1942, Belfast, Northern Ireland. Retired architect and planning consultant.

Former Principal Planning Officer for Belfast, Downpatrick and – notably for the topic of research – the ‘New City’ of Craigavon. Former chair of PLACE, the Northern Ireland Centre for Architecture and the Built Environment.

– Dick Mackenzie: Born 1942, Ballymena, Northern Ireland. District Electoral Areas Commissioner for Northern Ireland Former member of the New City (Craigavon) Design Team. Former Local Government Boundaries Commissioner. Former Deputy secretary of the Department of the Environment.

Practice

The aim of this interview was to gain an understanding of the planning principles behind the Matthew Plan and the affects it had on Belfast with regards to the physical city and planning administration. In addition to this, it was hoped that some insight could be provided relating to the circumstances of the commissioning of what became known as the Matthew Plan. Refer to Appendix C2 for the full transcript of this interview and Appendix G.7 (DVD 1) to watch an edited version.

The Situation

The Waterfront Hall is a conference and entertainment centre, designed by Belfast-based architectural practice Robinson Mcllwaine. The building was opened in 1997 as the flagship development of the Laganside plan.³⁵⁷ The upper bar is a large open plan space with an entirely glazed north wall offering a sweeping view of the river Lagan.³⁵⁸ The interviewees sat with their backs to this glazed wall. The intention was that the cross-harbour bridge – constructed in the early 1990s but proposed by the 1969 motorway plans – would be in shot. The interviewer sat facing the interviewees with a tripod mounted camera to their left at approximately eye-level. A sound recorder was fixed to a metal balustrade behind the interviewees. The interviewer had also brought along a range of copies of Belfast masterplans including the 1963 Matthew Plan and the 1969 Motorway plan. These volumes were consulted several times throughout the conversation. The positioning of the

³⁵⁷ Refer to Chapter 1.1.5. for more on Laganside.

³⁵⁸ Since this interview took place a new conference centre extension has been constructed, obscuring this view of the river.

interviewees meant that they were brightly backlit resulting in a poor-quality image. Apart from this the venue was extremely suitable; both quiet and comfortable.

The relationship between the interviewees and the interviewers was extremely positive, with both interviewees showing a great deal of interest in the project. The conversation began as soon as the interviewees arrived as evidenced by the transcript beginning mid-sentence. Throughout the conversation both interviewees, particularly BM, referred to the publications discussed as well as personal notes made before the interview in order to relate precise pieces of information, but would constantly go further to provide a reflexive and complex contextual analysis and reflexive interpretation.³⁵⁹ Neither interviewee adopted the simplistic role of passive data receptacles, but were rather actively involved in the production of information. This is particularly true of BM, who appeared to be challenged by some of the questions and came across as being reflective in his answers. DM provided vast amounts of information constructed as compelling narratives, rendering potentially abstract technocratic details vital and relevant.

There was a relaxed back and forth between interviewer and interviewees, and at times the conversation propelled itself along without the potentially jarring interference of a prepared line of questioning. Rather, the questions

³⁵⁹ Both DM and the researcher brought a series of these documents to the interview including the Matthew Plan, the Travers Morgan report on the Belfast Urban Motorway and the 1969 Belfast Urban Area Plan.

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developed out of the conversation and the topics, with a few exceptions, bled into each other with few sudden changes of focus.

The Conversation

This conversation further fleshes out the reasons for the commissioning of the Plan, providing a description relating more to the physical and social context which caused and were caused by the Plan. This completed the narrative developed by Miles Glendinning, whose description concentrated on personal relationships and political maneuvering.³⁶⁰ What becomes evident is that, similar to Glendinning's comments about modernism as a continuation of ideas, the Matthew Plan was a continuation of concepts that had been debated and discussed in relation to Belfast since the Davidge Report of 1945.³⁶¹ The Blitz of 1941 had highlighted the poor quality of inner-city housing in Belfast, resulting in a considerable amount of slum clearance.³⁶² As discussed in Chapter 1, the discipline of planning also viewed the idea of dispersal was deployed as a tactic to minimize the loss of life as a result of aerial bombardment. The issue for Matthew, according to DM, was the develop a strategy for housing which would provide improved conditions for Belfast's residents and replace the outdated Victorian terraces. Matthew set out to rationalise the proposals of the Davidge Plan rather than developing a totally new set of proposals. This is reinforced by BM's

³⁶⁰ Refer to Appendix C1 035-036

³⁶¹ Refer to Chapter 1.1.2.

³⁶² During the Second World War Belfast was hit four times by German air raids. Between April and May 1941 military and industrial sites across the city were bombed, although several residential areas were also hit. The raids resulted in around 900 fatalities and over 1,500 injuries.

– Barton, Brian. *The Belfast Blitz: The City in the War Years*. Belfast: Ulster Historical Foundation, 2015.

statement that “there was almost a smooth transition from the forties through to the Matthew Plan to the Travers Morgan Plan, all consistent in their thinking.”³⁶³

BM explained that the Plan “boils down to six points,” providing a concise summary of the plan and inadvertently establishing a structure for the rest of the conversation.³⁶⁴ The first point was the ‘Stopline’ which, BM explains, “was utterly critical to whole philosophy [...] behind [the plan].”³⁶⁵ This was a line drawn around the city beyond which it would not be allowed to develop; an idea based on the assumption that the rate at which the population of the city was increasing would continue, and the suburbs would continue to sprawl into the countryside. DM explains that “the Stopline was imposed immediately on the 26th February 1963,” and that “where planning permissions existed outside the Stopline they were revoked and compensation paid by the government.”³⁶⁶

According to the population projections the ‘Stopline’ would create the need for overspill housing for the urban displaced population, leading to BM’s second and third points which were “the fact that there was going to be a New City created” and, thirdly “the growth towns,” created as “counter

³⁶³ This is a reference to the plans for the ‘Belfast Urban Motorway,’ see Chapter 2.1.4., and the ‘Davidge Report, see Chapter 2.1.2.

– Refer to Appendix C2 071

³⁶⁴ Refer to Appendix C2 036.

– These points are summarised in figure 75.

³⁶⁵ Refer to Appendix C2 036

³⁶⁶ The date of Matthew’s initial report made available to members of the Northern Ireland Parliament. Refer to Appendix C2 071

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magnet[s] to the influx of population.”³⁶⁷ BM goes on to suggest that this assumption, vital as it was to the philosophy of the report, was misplaced and that what was actually happening was that the middle class were moving out of the inner-city and into the suburbs.³⁶⁸ This mobility created the appearance that the city was filling up and expanding outwards, when what was in fact happening was that the urban centre was emptying into the suburban periphery. For the growth towns and the New City to be successful people needed to be removed from the city and placed into these new or expanded urban hubs.

The fourth and fifth points, being “the protection of the countryside and coast” and the creation of “a single planning authority for the region”³⁶⁹ are all further evidence of the Matthew Plan realising ideas that had either been proposed by the 1945 *Davidge Report* or had been widely discussed beforehand.³⁷⁰

The sixth and final point is a fascinating one: the issue of “compensation for the refusal of permission to build,”³⁷¹ the solution that DM describes as “one of the biggest issues that enabled planning to be brought forward in Northern Ireland.”³⁷² DM explains that prior to the Matthew Plan “if you were refused planning permission you were entitled to compensation” which was “the value

³⁶⁷ Refer to Appendix C2 036

³⁶⁸ Refer to Appendix C2 079

³⁶⁹ Refer to Appendix C2 036

³⁷⁰ Refer to Appendix C2 062

³⁷¹ Refer to Appendix C2 038

³⁷² Refer to Appendix C2 039

Matthew Plan Proposals - outlined by Bill Morrison	
Proposal 1	The Stopline
Proposal 2	The New City of Craigavon
Proposal 3	The growth towns
Proposal 4	Protection of the countryside and coast
Proposal 5	The creation of a single planning authority for the region
Proposal 6	Closing the compensation loophole

Figure 75 - Summary of the proposals contained in the Matthew Plan as described by Bill Morrison.

between its development value and its existing use value.”³⁷³ This meant that in cases like Shaw’s Bridge, “the council literally couldn’t afford to refuse planning permission.”³⁷⁴ This is an astonishing loophole in planning legislation that one would imagine was easily exploitable by developers to

³⁷³ Refer to Appendix C2 041

³⁷⁴ Refer to Appendix C2 043.

– The case of Shaw’s Bridge is expanded on in the interview. There was a proposal put forward to build on the park land surrounding the site on the outskirts of South Belfast. Due to the loophole in planning law, the council could not afford to refuse the permission. Therefore, Matthew’s reform of planning administration saved the area – which was to become the Lagan Valley Regional Park as proposed by the Matthew Plan – from development.

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either build what they wanted, or to propose extravagant developments to claim compensation. The act of nationalising the development value of land, DM suggests, was vital in “allowing planning decisions [to be taken on] planning grounds,” empowering the relatively young profession of Planning.³⁷⁵

As well as providing an in-depth description of the Matthew Plan’s constituent parts along with analysis and evaluation backed by first-hand anecdotes, the conversation developed a set of conclusions relating to the physical effects of the plan and the ideological legacy Matthew left in the Belfast region. DM explains that “it was fundamental to everything that happened in terms of legislation and administration,” a point which is reinforced by BM; “the main legacy is in the administration and the philosophy of regional planning which [...] still prevails today.”³⁷⁶ This also reinforces a point made by Miles Glendinning in the previous interview, a point which BM elaborates on. “I don’t think the legacy is there in terms of the actual planning of the city, but the legacy that deserves a lot of credit [is the] single planning authority, the way planning has been perceived in a sense.”³⁷⁷ As already suggested by BM, DM returns to the problem of population overspill, a misunderstanding which has created a “legacy of social problems” in both the New City of Craigavon and the satellite towns.³⁷⁸ These difficulties were then

³⁷⁵ Refer to Appendix C2 048 and 103

³⁷⁶ This was happening at the same time as the profession was getting a boost in Northern Ireland from a bursary scheme for students to go to Leeds and London to study planning, and eventually Queens establishing a planning school towards the end of the 1960s.

– Refer to Appendix C2 273-274

³⁷⁷ Refer to Appendix C2 060 and 274

³⁷⁸ Refer to Appendix C2 277

compounded by the onset of the Troubles in the late 1960s, further complicating the housing crisis which precipitated the commissioning of the Plan by creating a public desire for social housing segregated on religious grounds.³⁷⁹

Another significant insight is the idea that the Troubles, being of massive importance to the social fabric of the contemporary city, has managed to colour our understanding of the motivations for decisions made during the period. This is in spite the fact that these social relationships did not exist while the decisions were being made. This has led to a series of prevailing narratives relating to the redevelopment of the city from the 1960s onwards, including the idea that the Westlink Motorway was intended as a peace line; that the 'slum clearance' schemes were a conspiracy to remove troublesome working class populations out of the inner city; and that the replacement housing estates created throughout the 1970s and 80s were purposefully designed by the military so they could more easily observe and control an area.³⁸⁰ BM argues it has "an element of myth about it" in that all these ideas can be easily traced back either to a set of ideas developed long before the Troubles or to ideologies and strategies of urban design which were being implemented broadly across the UK without the complex social problems which had developed in Belfast.³⁸¹ As such, one could speculate that these proposals may well have been implemented regardless of the security situation in the region, although one might also go further and suggest that

³⁷⁹ Refer to Appendix C2 035 and 281

³⁸⁰ Refer to Appendix C2 143 – 144

³⁸¹ Refer to Appendix C2 144

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the social effects of both the conflict and the planning decisions were radically amplified by the other.

BM interestingly concludes that urban planning at the time was conceived as a movement which produced monolithic products as exemplified by the original plan for the New City of Craigavon which proposed the entire urban area be contained in one massive building.³⁸² “Planning is never about a blueprint like an architects drawing [...] there's always an element of give and take, change is necessary to cope with [...] economic circumstances, all sorts of things come in to play. I think Matthew was a child of his time, if you like. That was what was happening in the 60s, there was a head of steam and that head of steam wasn't there a decade later.”³⁸³

The Matthew Plan, as an example of modernist planning delivered by an architect-planner, can be viewed as a monolithic and obtuse ideology which was imposed on a large region which suffered significantly when the political, social and economic context was drastically altered. While the physical plan was implemented only in part, the administrative structure was more successful and has now been incorporated into a planning system which conceives of itself as a process rather than a product.

Evaluating Matthew as “a child of his time” is therefore far more complicated than the overly simplistic narratives of urban activism, which appear to be fixated on a conspiracy theory that the administration have purposefully

³⁸² Refer to Appendix C2 198 – C2 203

³⁸³ Refer to Appendix C2 184

ruined sections of the city. Matthew is a contradiction, considering his work both the production of objective 'things' when it comes to the physicality of the city and a tacit understanding of the importance of a contextually reactive process when it comes to planning administration.

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5.1.3. Barrie Todd / Joe Fitzgerald³⁸⁴



Figure 76 - Joe Fitzgerald and Barrie Todd interviewed in the Fitzgerald residence.

On the 16th of April 2014 Barrie Todd and Joe Fitzgerald were interviewed in Mr. Fitzgerald's house located on the outskirts of South Belfast. Both interviewees are retired architects and were principals in two of the biggest architectural practices in Northern Ireland. Joe Fitzgerald (hereafter JF) became principal of the firm Shanks Leighton – now known as Kennedy Fitzgerald Architects – in the 1960s during the time the Matthew Plan was being implemented. After working under JF at Kennedy Fitzgerald and gaining his professional qualification at the practice, Barrie Todd (hereafter BT) founded Todd Architects in London in the 1980s. The firm now has offices in Belfast and Dublin.

The aim of this interview is to gain an insight into how the Matthew Plan affected normative architectural practice within the city and to understand what it was like to practice architecture before, during and after the

³⁸⁴ Barrie Todd: Born 1944, Belfast, Northern Ireland. Founder and former director of Todd Architects.
– Joe Fitzgerald: Born 1932, Dundee, Scotland. Former director of Kennedy Fitzgerald Architects.

implementation of the plan. Refer to Appendix C3 for the full transcript of this interview and Appendix G.8 (DVD 1) to watch an edited version.

The Situation

The interview location was unique in that it was the private residence of one of the interviewees. The interview took place in a reception room, with north and east facing bay windows. JF was sitting in an armchair with his back to the north, while BT was sat on a sofa with his back to the east. The interviewer sat facing the interviewees with a tripod mounted camera sitting on a hearth to his left. There was a large mahogany coffee table between interviewer and interviewees, with a sound recorder fixed to its leg. Trays with cups and saucers, a teapot and a coffee-pot were brought in and arranged on this table by JF's wife prior to the interview beginning.

This venue led to a relaxed situation which had both positive and negative aspects in that, while the conversation flowed easily, there are numerous digressions from the topic, albeit still of thematic pertinence. Additionally, the interview participants were comfortable enough to express a series of unashamedly biased and unguarded views. Despite this, the relaxed nature of the situation led to the expression of rich data that is analysed, evaluated and challenged throughout the conversation.

The interviewees knew each other well, with BT joining JF's architectural firm in the early 1970s. During the conversation there is a brief mention of a past falling out, but it is clear throughout the interview that both interviewees are close acquaintances. This, again, has both positive and negative aspects

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with regards to the interview as a site for knowledge creation. On one hand the conversation moved along very easily, on the other, both interviewees shared similar experiences and views which meant that they reinforced and validated each other's opinions throughout the conversation. As such, the interviewer was the only source of alternative interpretations or viewpoints. Even then, the relaxed nature of the situation led to the interviewer frequently becoming complicit in their validation.

The information is largely autobiographical and first hand, although in some cases only partly remembered and tangential to the topic. This was useful in providing contextual information contemporaneous to the report along with informed reflections on the political situation and the construction industry as the Matthew Plan was implemented; something which had not yet been covered in the interviews.

The Conversation

This conversation provides an insight into normative architectural practice in Northern Ireland at the time of the publication of the Matthew Plan and during the years of its implementation. Along with the building boom of the 1960s, JF describes the division of architectural work in Northern Ireland, with perceived 'Catholic firms' only getting 'Catholic work' - Churches, schools and community buildings - and conversely 'Protestant firms' who got "civil service work."³⁸⁵ This was before the European Commission Procurement

³⁸⁵ Refer to Appendix C3 131

laws were introduced, meaning that one could take a client “out for a nice meal and get a job.”³⁸⁶

BT illustrates this by describing how he established his firm in London, not only to take advantage of the “Thatcher boom time,” but also to break through the parochial division of work prevalent in Northern Ireland at the time.³⁸⁷ This allowed the practice to transcend the problem and get work in Northern Ireland. The comparison between the two interviewees’ firms begins to describe the shift in the architectural scene at the time. Where Kennedy Fitzgerald can be described as the well-established firm who fit the framework of the distribution of work based on who-you-knew and what religion you were, Todd Architects was a new firm working against the established framework and fighting to create a reputation by transcending it.³⁸⁸

A series of views are expressed which are contradictory to those in the other interviews. The mention of Charles Brett in the interviewer’s introduction provokes a reaction from both interviewees, with JF offering the observation that “his [idea of] heritage was blinkered.”³⁸⁹ BT reinforces this point by suggesting that “he was very anti-modern architecture, irrespective of its quality.”³⁹⁰ Similarly both BT and JF robustly question the relevance of the

³⁸⁶ Refer to Appendix C3 130

³⁸⁷ Refer to Appendix C3 149

³⁸⁸ Refer to Appendix C3 128

³⁸⁹ Refer to Appendix C3 206

³⁹⁰ Refer to Appendix C3 007

Practice

Matthew Plan to architectural practice in Belfast, a view which appears at odds with that of Bill Morrison and Dick Mackenzie.

While a similar position is taken with regards to the Plan being a continuation of ideas from the 1940s while also deriving from much larger national and international concepts, this is used by BT and JF to imply that the Plan is derivative and unimaginative; or even “a scam.”³⁹¹ Further to this, both interviewees consider the plan to be largely inconsequential with regards to the physical layout of the city. The element both BT and JF attributed strongly to Matthew was the ‘Stopline,’ an indication that this might be the most enduring physical legacy of the plan. Experience of this is related by JF through first hand narratives relating to planning permission refusals he attributed to the Stopline, describing it as an unwelcome imposition.³⁹² BT relates the story of a housing developer who successfully challenged the Stopline’s legality in order to push through a housing development. In this anecdote, the Stopline is described as something which was easily undermined and overturned in the face of corporate development.³⁹³

“I just think looking back,” BT observes, “architecture was influenced by greater factors than the Matthew Plan, and I don’t remember anything about

– As the aim of this interview was to examine the context of the Matthew Plan this point will be returned to in Chapter 5.1.6. This point is offered here to show the range of views contradictory to other interviewees expressed in this conversation.

³⁹¹ Refer to Appendix C3 049

³⁹² Refer to Appendix C3 051

³⁹³ A similar story to that related by Dick Mackenzie relating to the Lagan Valley Regional Park in the previous interview, although with the opposite outcome.

– Refer to Appendix C2 043 and 347

the Matthew Plan, or any influence it had.”³⁹⁴ These “greater factors” are described as the housing crisis created by the slum clearance programmes, the post-war building boom and “catching up” in combination with the lifestyle changes brought about in the early 1960s and an uncharacteristically progressive Northern Ireland Government.³⁹⁵ These factors, BT explains, proved to be massive booms for architecture with the government pushing forward with “school building, leisure centres,” the New City of Craigavon and redevelopment of the satellite towns.³⁹⁶ While it could not be claimed that the Matthew Plan was responsible for the lifestyle changes in 1960s Belfast nor for the need for post-war “catching up,” it was responsible for creating the framework which enabled this building; including the schools, leisure centres and the New Town, all of which are directly referenced by BT.³⁹⁷ There appears to be an awareness of the effects of the Plan, without acknowledging the Plan itself.

The lack of awareness of the Matthew Plan – what Morrison and Mackenzie describe as a significant moment in the planning of the city – is addressed by Miles Glendinning when he suggests that, at the time the Matthew Report was published, “the organic link between architecture and planning [was] going out of the window.”³⁹⁸ Movements such as the Architectural Group, the Belfast Urban Study Group and the Save the Shankill campaign – what could be described as attempts made by built environment professionals to engage

³⁹⁴ Refer to Appendix C3 335, C3 337

³⁹⁵ Refer to Appendix C3 102

³⁹⁶ Refer to Appendix C3 102

³⁹⁷ Refer to Appendix C3 184

³⁹⁸ Refer to Appendix C2 062

Practice

with and challenge these plans and others – are addressed with a degree of cynicism throughout the conversation, as indeed is the contemporary pressure group, the Forum for Alternative Belfast.³⁹⁹ What is not clear is if BT and JF's belief that the Matthew Plan was inconsequential results from a lack of awareness or intentional disengagement.

³⁹⁹ Refer to Appendix C2 307 – 332

– The Architectural Group is a little documented collective of architectural professionals who produced a series of informal masterplans for Belfast in the early 1960s, with one of these plans featuring on the last page of the Matthew Plan. Both the Save the Shankill campaign and the Belfast Urban Studio formed as a response to the redevelopment of Belfast after the publication of the Matthew Plan and the Motorway report. The Forum for Alternative Belfast was a similar pressure group formed in 2009 with links to the original Save the Shankill campaign. For more on the Forum refer to the following Chapter.

5.1.4. Ciaran Mackel / Declan Hill⁴⁰⁰



Figure 77 - Declan Hill and Ciaran Mackel interviewed in the FAB offices.

On the 1st May 2014 Ciaran Mackel and Declan Hill were interviewed in the offices of the Forum for Alternative Belfast, 11 Lombard Street, Belfast. Both interviewees are practicing architects and founding members of the urban pressure group Forum for Alternative Belfast (hereafter FAB or the Forum). After training as an architect in Belfast Declan Hill (hereafter DH) worked for several years in London before moving to Germany for several years. In 1998 he returned to Belfast, becoming Associate in charge of housing at Todd Architects. He left the practice in 2011 to become full-time director of FAB. Ciaran Mackel, formerly principal of Mackel Doherty architects, is the founder the Belfast based design and research oriented practice ARdMackel and is an associate lecturer at Ulster University in the Belfast School of Architecture. He is the co-founder of FAB along with DH, architect Mark

⁴⁰⁰ Ciaran Mackel: Born Belfast, 1955. Practising architect, university lecturer and founding member of the Forum for Alternative Belfast.

– Declan Hill: Born Belfast, 1959. Practising architect and founding member of the Forum for Alternative Belfast.

Practice

Hackett and Queens University planning lecturers Dr. Karen Keavney and Dr. Ken Sterrett.

The Forum was launched on the 4th June 2009 to campaign “for a better and more equitable built environment in Belfast.”⁴⁰¹ As an “action-oriented research group” FAB endeavored to actively demonstrate alternative ways of designing and planning the city’s built environment. Many of the Forum’s projects were a response to what they referred to as the ‘Grey Doughnut,’ the circuit of multi-lane roads which encircle the city centre which, in their view, has severed the commercial core from the residential periphery. Far from merely providing a critique of the city’s built environment the Forum also created a series of hypothetical masterplans aimed at “re-stitching the city,” reconnecting inner city neighbourhoods to the urban core. These critiques and proposals formed the basis of what was referred to as ‘Summer Schools’; intensive week-long workshops where students and professionals develop ideas and proposals with community representatives and stakeholders. These ‘Schools’ often resulted in formal publications, perhaps the most notable being the *Missing City* map, charting the vacant sites within Belfast city centre.⁴⁰² FAB formally closed in July 2015, fourteen months after the interview took place.

The aim of this interview is to gain an insight into contemporary urban issues in Belfast and to discuss the possible impact the Matthew Plan has had on

⁴⁰¹ ‘Forum for Alternative Belfast’. Accessed 19 October 2016. <https://www.forumbelfast.org/about-fab.php>.

⁴⁰² ‘The Missing City’. Belfast: Forum for Alternative Belfast, 2009. <http://www.forumbelfast.org/projects/The-Missing-City.php>.

the city. Refer to Appendix C4 for the full transcript of this interview and Appendix H.1 (DVD 2) to watch an edited version.

The Situation

The location of the interview was the offices of FAB, a Victorian commercial building – built c.1870 – in a narrow street situated within the historical core of the city.⁴⁰³ The office is located within a shared suite of studios, with easterly facing sash windows, whose quality of light has been sorely compromised by the 1980s commercial buildings on the opposite side of the street. The room is dominated by two large trestle tables which are covered in models, plans and paperwork as well as several iMac computers. The venue was quiet, comfortable and familiar to both interviewees.

There was some ambient noise from the street which caused minor problems when editing for the film but did not disrupt the conversation. Both interviewees were positioned on one side of a trestle table with a large model of inner-north Belfast fixed to the wall behind them.⁴⁰⁴ The researcher was positioned on the other side of the table, with the camera to their right-hand side slightly lower than eye-level. This contributed to the relaxed nature of the conversation as the equipment was partially hidden. The interview is disturbed once by an equipment malfunction, but this has no impact on the conversation.⁴⁰⁵

⁴⁰³ Brett, Charles E.B. *Buildings of Belfast 1700-1914*. 1st Edition. London: Weidenfeld & Nicolson, 1967.45.

⁴⁰⁴ This model was made by University of Ulster students who took part in the 2013/2014 MArch programme. A portion of the Sailortown area visible on the right-hand side

⁴⁰⁵ Refer to Appendix C4 102.

– The camera stopped working from this point on, although sound was still being recorded.

Practice

The interviewer had met both interviewees before, and had worked with both through Ulster University and FAB on projects relating to architecture and planning in Belfast. This led to a relaxed interview situation as the participants had an awareness of each other's ideological positions on the topics discussed. Each interviewee relayed and corroborated their own knowledge in subtly different ways throughout the conversation. DH discussed the topic in relation to his research work with FAB, which he then broadened into a theoretical position on the city and its development. CM, on the other hand, relied on a series of personal and professional anecdotes which he then interpreted into a broader set of theories and speculations on the topic. This difference possibly stems from CM's understanding of the research project, placing an emphasis on personal reflection and reflexivity in the formation of positions; something further evidenced by his occasional references to discussing the project with interviewees from other sessions.⁴⁰⁶ This, in hindsight, is a potential flaw in the interview process as it could be argued that CM was potentially too close to the project.⁴⁰⁷

DH, who was unfamiliar with the project, appeared to understand the interview as a means of extracting raw data. At the beginning of the conversation DH appeared to be overly aware of the final product, asking

⁴⁰⁶ Refer to Appendix C4 036.

⁴⁰⁷ It is difficult to speculate as to what the implications are of an interviewee being 'too close' to the project. The interviewee may feel more invested in producing valuable data, which potentially has both positive and negative outcomes. On the one hand, it is in their best interests to ensure that the project is successful; on the other hand, they could be overly aware of the role they are required to play, and in playing it, fall victim to inauthenticity. In the case of this interview, however, it is not felt that Mr. Mackel's proximity to the project had a detrimental effect.

questions relating to its editing presumably to meet expectations.⁴⁰⁸ This over-awareness of the macro-situation and its desired outcome – a film – perhaps led to some of DH's answers feeling rehearsed as compared to CM's personal reflections. The interview had an interesting balance between what-is-known and what-is-expressed as each interviewee clearly differentiated between the two – positing personal first-hand experience (CM) or research material (DH) as known-and-expressed and then forming a broader theory or speculation as an informed expressed-but-not-known.

The Conversation

This conversation was one of the more reflective interviews, as indicated by the interviewee's lengthy introductions.⁴⁰⁹ CM discusses his father's involvement with the residents of Bombay Street after one of the most notorious events of the early Troubles, where every house in the street was burnt on the night of Friday 15th August 1969.⁴¹⁰ This event, often seen as the beginning of the contemporary Troubles, is described by CM as a catalyst for community action. He describes collecting money to “buy a brick for Bombay Street” which allowed him to understand the political and the economic mechanisms for proactive community activism and socially-minded construction projects.⁴¹¹

⁴⁰⁸ Refer to Appendix C4 006-026.

⁴⁰⁹ Refer to Appendix C4 029-035

⁴¹⁰ Bishop, Patrick, and Eamonn Mallie. *The Provisional I.R.A.* New edition. London: Corgi Books, 1988. 116.

⁴¹¹ Refer to Appendix C4 031

Practice

DH discusses his experience in Hamburg and Berlin focusing on how this shaped his appreciation of what constitutes a quality urban environment, along with a desire to apply these ideas to Belfast. Both biographical expositions do much to explain the rhetoric and tactics deployed by the Forum. In the case of DH, it is not clear if he is expressing personal opinions, or if it is rather the position adopted by FAB.

The interview identifies the tendency to commission 'foreign' built environment professionals; from Robert Matthew and Travers Morgan to the Titanic signature building and the Maze Peace Centre.⁴¹² CM and DH suggest that perceived failure of such schemes stems from a lack of ownership locals feel towards them.⁴¹³ Despite this, both interviewees espouse the idea of going abroad to bring back ideas, with DH citing his experience in Germany as the driving force behind his activism and CM explaining a series of projects where he took community representatives abroad to allow them to "see what is possible."⁴¹⁴

⁴¹² Robert Matthew was born in Scotland, but practised extensively throughout the British Isles and internationally throughout his career.

– Travers Morgan are a transport and engineering firm based in England which practised throughout the British Isles.

– The Titanic signature building was designed by Eric Kuhne, an American born British architect based in London and Sydney. The project was managed and brought to completion by Todd Architects.

– Daniel Libeskind, an American architect of Polish-Jewish descent, was cleverly employed by McAdam design in their tender bid to design this peace centre. The proposals, however, were politically contentious and have been put on hold indefinitely.

⁴¹³ While the Matthew Plan and the motorway scheme are viewed with a level of derision by the public, views on the unrealised Maze Peace Centre are perhaps more divided. The Titanic Building on the other hand is viewed as a success.

⁴¹⁴ Refer to Appendix C4 035 and 108

This is, on the face of it, a contradiction. The importation of ideas and professionals is viewed as a crisis of confidence in local abilities, yet both interviewees feel the need to export local individuals – be they professional or the engaged layperson – to broaden their experience. This idea, however, is far subtler and nuanced than a simple contradiction in terms, particularly when combined with CM's position on social empowerment and doing it yourself. To describe this discussion as contradictory is to fail to accept that both points have their own validity and internal logic which drives each of these individual's practice.

Similar to Barrie Todd and Joe Fitzgerald, CM and DH do not appear to be overly aware of the content of the Matthew Plan. This perhaps comes from the idea of normative practice not being faced with the minutiae of the planning framework, as CM suggests and Miles Glendinning corroborated.⁴¹⁵ This is, again, contrary to the description of the Matthew Plan as presented by Bill Morrison and Dick Mackenzie.

DH presents an explanation for what he perceives to be the causes of the problems of Belfast; namely the sudden and extreme population decline which began in the late-1960s and continued into the mid-1990s. Belfast's industry grew considerably during the Second World War, in particular Harland and Wolff shipyard, Shorts Brothers aerospace company, the

⁴¹⁵ Refer to Appendix C4 037

– It could also be, as was implied by Barrie Todd, that the researcher is overstating the importance of Robert Matthew and that it was overtaken by more important factors such as The Troubles as the element which shaped the city during this time. This is an idea which will be returned to in the conclusion to the interviews.

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Sirocco engineering works and the Ropeworks. The end of the war, DH explains, triggered an industrial decline which the government attempted to arrest by creating industrial centres outside Belfast. The problems were then compounded when industry was outsourced to the middle-east leading to acceleration of the industrial decline once people had already moved to this industrial centres.⁴¹⁶

While this narrative is a valid interpretation of what happened to Belfast during this period, the omission of the Matthew Plan means that it is incomplete and fails to get to the root causes of the problems of Belfast, both then and now. This, perhaps, stems from the architectural profession's disengagement with these ideas during the 1960s, even though FAB's existence shows a clear desire to re-engage with urbanism and 'fix' the city.

⁴¹⁶ Refer to Appendix C4 052.

5.1.5. Paul McLaughlin / George Eagleson⁴¹⁷



Figure 78 - George Eagleson and Paul McLaughlin interviewed in Sinclair Seamen's Presbyterian Church.

On the 2nd of April 2014 Paul McLaughlin and George Eagleson were interviewed in the nave of Sinclair Seamen's Presbyterian Church, Corporation Square, Belfast. Paul McLaughlin (hereafter PM), a charity worker and author, and George Eagleson (hereafter GE), a retired accountant, are both founding members of the now defunct Sailortown Cultural and Historical Society.

The Society was founded in 1999 with the aim of preserving and celebrating the history and culture of the docklands area of Belfast. It is widely believed that the community of Sailortown, as the area is known, were almost entirely

⁴¹⁷ Paul McLaughlin: Born Belfast, 1953. Charity worker, author and former member of the Sailortown Cultural and Historical Society.

—George Eagleson: Born Belfast, 1942. Retired accountant and former member of the Sailortown Cultural and Historical Society.

Practice



Figure 79 - The docks in in the late 1950s. The spire of St. Joseph's Church is visible to the left hand side of the image.

displaced by the motorway plans of the 1960s.⁴¹⁸ Sailortown is located to the north of the city centre and is widely considered to be bounded by the river to the east, York Street to the west, Corporation Square to the south and Whitla Street to the north. The area today is dominated by a motorway interchange and a series of four lane carriageways. While there have been two significant residential developments in recent years, according to the Society neither of these developments adequately contribute to rebuilding the lost community.

The society was formed in the wake of the closing of St Joseph's Church on Princes Dock Street. In an area dominated by two-up two-down Victorian terraces, the spire of the church towered above the surrounding buildings, providing a focal point for the area since the construction of the church in 1881.⁴¹⁹ Today the church is dwarfed by contemporary highrise

⁴¹⁸ 'Historical Sailortown Church Could Be Centrepiece for Developed Dockland'.

BelfastTelegraph.co.uk. Accessed 20 October 2016.

<http://www.belfasttelegraph.co.uk/imported/historical-sailortown-church-could-be-centrepiece-for-developed-dockland-28270758.html>.

⁴¹⁹ Brett, Charles E.B. Buildings of Belfast 1700-1914. 1st Edition. London: Weidenfeld & Nicolson, 1967. 41.

developments and, being derelict for eighteen years, is considered by the Ulster Architectural Heritage Society to be 'At Risk.'⁴²⁰

The aim of this interview is to gain an understanding of what happened to Sailortown in the 1960s and the interviewees' views of the masterplans which are largely blamed for devastating the area. Refer to Appendix C5 for the full transcript of this interview and Appendix H.2 (DVD 2) to watch an edited version.

The Situation

Sinclair Seamen's Presbyterian Church was chosen as the interview venue for largely symbolic and cinematic purposes. Situated at the corner of Corporation Square and Corporation Street, the church is located at the south-western corner of Sailortown. The church, designed by renowned Belfast architect Charles Lanyon in 1857, has a unique maritime themed interior installed by Reverend Samuel Cochrane in 1902 including an unusual pulpit shaped like the prow of a ship.⁴²¹ The camera was positioned so that this unique feature was in frame, with both interviewees sitting side by side, the interviewer facing behind the camera slightly lower than eye level. A sound recorder was fixed to a timber pew directly behind the interviewees. This venue was not entirely suitable, being extremely cold as well as being

⁴²⁰ 'Home | Buildings at Risk in Northern Ireland | Nidirect'. Accessed 20 October 2016.

<http://appsc.doeni.gov.uk/barni/barniview.aspx?id=404&js=false>.

– Building reference number – HB26/50/095

⁴²¹ Brett, Charles E.B. *Buildings of Belfast 1700-1914*. 1st Edition. London: Weidenfeld & Nicolson, 1967. 30.

Practice

open to the public.⁴²² As such, the interview was interrupted on several occasions by visitors to the church.

PM came across as much more confident and comfortable than GE and, while largely having approximately the same position on the topic, GE expressed himself more emotionally than PM who was largely more forthright and politically motivated throughout the conversation. Therefore, while each interviewee was largely agreeing with the other, each appears to have slightly different intentions created by their different relationships with the Sailortown area. This affected the nature of the information relayed by each interviewee, with PM pursuing a distinctly anti-establishment interpretation of the events, while GE was reflective and more conciliatory in his views.

The Conversation

The interview develops an image of what the Sailortown area was like before it's decline. While this is useful and insightful, the description is somewhat romanticised. The area is described as a thriving, vibrant and multi-cultural community which set itself apart from the "buttoned up" and "parochial" nature of the rest of the city.⁴²³ This was largely due to the foreign sailors who would stay in the area for weeks at a time; Sailortown being Belfast's first point of contact with the rest of the world throughout the 1800s and early 1900s. Despite this nostalgic and unremittingly positive description of the area, it is also clear that the area was deprived and not without the sectarian

⁴²² Refer to Appendix C5 159

⁴²³ Refer to Appendix C5 020

tensions which existed in the rest of the city; particularly the divide between Protestant York Street and Catholic Garmoyle Street.⁴²⁴

The events surrounding the decline of the area are described with reference to GE's mother, who was moved out of Sailortown with a promise from the Corporation that she would be moved back into the area. She was moved into Shore Crescent in early 1969, a new housing estate around two miles north of Sailortown in which many former residents of the area were resettled.⁴²⁵ PM's explanation for this is that the area was viewed as a trial area for the rest of the city, and because the residents were not organised with regards to a community group with the ability to lobby the government and mount a viable protest, the plans for the motorway were easily implemented by tricking residents into leaving on false promises of an eventual return.⁴²⁶ GE's view is much more conciliatory and in-line with the content of both the 1945 Davidge Report and the 1963 Matthew Plan, which suggest that the area was demolished as part of the postwar slum clearance schemes with every intention of rebuilding the area to more stringent spatial standards. The motorway plans of the late 1960s appeared to overtake the agenda. As they had already been cleared, areas like Sailortown were considered ideal locations to construct the new road and the promises rebuild the area were simply forgotten. GE describes this as "a lack of foresight [rather than] malice."⁴²⁷

⁴²⁴ Refer to Appendix C5 154

⁴²⁵ Shore Crescent became home to so many former Sailortown residents that a memorial to the area was erected one of the green spaces in the center of the estate.

⁴²⁶ Refer to Appendix C5 030

⁴²⁷ Refer to Appendix C5 118

Practice

The latter half of conversation is dominated by the decline of St Joseph's church, located on Pilot Street. The church building is described as both the physical and spiritual centre of the area, remaining in use until 1999 despite the majority of the residents being forced to leave some thirty years before. The apparent link between the Catholic Church selling off the land in the area for slum clearance, the drawing up of the masterplan by Belfast Corporation and the closing down of the church as a place of worship establishes the myth that these events were part of a specific agenda developed by the planners in which the Catholic Church was complicit.⁴²⁸

When St Joseph's was closed by the Catholic Church in the early 2000s, the Sailortown Historical Society – of which both interviewees were founding members – began a campaign to have the building reopened for worship, holding mass on the steps of the church every Sunday for a period of weeks as a form of protest as well as physically occupying the church for several days.⁴²⁹ The subsequent decision by the Society to take legal ownership of the church under the proviso that it would never again function as a place of worship appears to have caused significant rancor within the group.⁴³⁰ The group renamed itself the Sailortown Regeneration Group, shifting focus away from what PM describes as a desire to “archive and honour” the memory of

⁴²⁸ Refer to Appendix C5 044, C5 049, C5 054

⁴²⁹ Refer to Appendix C5 060-062

⁴³⁰ Refer to Appendix C5 083 and 114

– Northern Visions. A Spire to Hope – St Joseph's Church, Sailortown, Belfast. Accessed 26 October 2016. <https://www.youtube.com/watch?v=WRZdaAltEqM>.

Sailortown “if only as an oddment of history” and towards actively regenerating the area.⁴³¹

For both GE and PM, the decline of St Joseph’s appears to be a potent analogy for the decline of Sailortown despite occurring over thirty years apart. While there is regret over the loss of these socially rich physical assets, there is an acceptance that Sailortown is gone and cannot not return. The best that can be done is to continue relating and documenting the stories to maintain that sense of identity.

⁴³¹ Something which, unfortunately, looks increasingly unlikely and unachievable as new residents probably feel no connection with the port which previously gave the area it’s unique identity.

– Refer to Appendix C5 088

Practice

5.1.6. Karen Latimer / Marcus Patton⁴³²



Figure 80 - Karen Latimer and Marcus Patton interviewed in the UAHS boardroom.

On the 25th April 2014 Karen Latimer and Marcus Patton were interviewed in the boardroom of the offices of the Ulster Architectural Heritage Society, 66 Donegall Pass, Belfast. Karen Latimer (hereafter KL) is the former subject librarian for Architecture and Planning and current Agri-Food and Biosciences Institute Librarian at Queens University. She is the former chair of the HEARTH Housing Association and a long-standing member of the committee of the Ulster Architectural Heritage Society (hereafter UAHS). Marcus Patton (hereafter MP) is an architect, illustrator and musician. In 2016 he retired as director of the HEARTH Housing Association, a role he held since 1978, and is a member of the committee of the UAHS. Both interviewees knew Charles Brett personally.

⁴³² Marcus Patton: Born Enniskillen, 1948. Architect, musician, illustrator. Former director of the HEARTH housing association, committee member of the Ulster Architectural Society.

– Karen Latimer: Born Forfar, Scotland, 1949. AFBI subject librarian at Queens University, Belfast. Member of the committee of the Ulster Architectural Heritage Society. Former chair of the HEARTH Housing Association.

The UAHS was founded in 1967 “in response to a growing awareness of the value of the historic buildings of Northern Ireland and the threats to their survival.”⁴³³ When it was established there was no statutory listing of historic buildings in Northern Ireland, something which was introduced in 1972 thanks to a UAHS led campaign. HEARTH – which stands for the Historic Environmental and Architectural Rehabilitation Trust – was originally established in 1972 as a ‘revolving fund,’ purchasing and renovating historic buildings for resale. The Trust is a non-profit organisation and any capital generated as a result of resale is used to purchase and renovate further properties. In 1978 HEARTH established a Housing Association, which uses of public housing funds to purchase and renovate historic buildings as social housing.⁴³⁴ Charles Brett played a key role in the establishment of both organisations.

The aim of this interview was to gain an insight into what Charles Brett was like as an individual, and to understand the circumstances that lead to the writing of Brett’s seminal book on architecture in the city *Buildings of Belfast 1700 -1914*, and later to the establishment of the UAHS and HEARTH. Refer to Appendix C6 for the full transcript of this interview and Appendix H.3 (DVD 2) to watch an edited version.

⁴³³ ‘History’. Ulster Architectural Heritage Society. Accessed 22 October 2016.

<http://www.uaHS.org.uk/about-us/history/>.

⁴³⁴ ‘About Us’. Accessed 22 October 2016. <http://www.hearth-housing.org.uk/About%20us.html>.

Practice

The Situation



Figure 81 - The portrait of Charles Brett discussed in the interview.

The interview took place in the boardroom of the UAHS and HEARTH on Donegal Pass. The venue was quiet, well-lit, comfortable, and a location with which both interviewees were familiar. Both interviewees sat at the end of the long conference table with a portrait of Sir Charles Brett on the wall behind them (see fig.81). The interviewer set at the left-hand side of the table, the tripod mounted camera to his right slightly taller than eye-level. A sound recorder was attached to one of the legs of the conference table. The William Morris-inspired hand painted wallpaper created a striking background.

The interviewer had previously met MP for the purposes of discussing this research at an early stage. MP then arranged contact with KL, who the interviewer for this first time on the morning of the interview. As they had been colleagues for several decades and, in addition, were discussing a topic



Figure 82 - Brett's painting box discussed in the interview.

they were passionate about, both interviewees were engaged by and invested in the interview topic. This meant that, while they were very forthcoming in relating their experiences, they had a shared interpretative stance on the topic presenting a singular monolithic narrative which could be accused of a lack of criticality.

MP brought along Charles Brett's 'painting box,' which was discussed towards the end of the conversation (see fig.82).⁴³⁵ The reverence with which this box is treated, the presence of the painting and the interviewer reading aloud passages from Brett's books felt like an attempt to manifest Brett, who died in 2006. This influenced the conversation, with some questions relating to Brett's opinions on politics and areas unrelated to heritage. The interviewees could only speculate in their answers and, on reflection, the interviewer was pursuing a line of questioning which he wished he could put to Brett himself.

⁴³⁵ Refer to Appendix C6 158-165

Practice

The Conversation

KL provided an explanation of the circumstances surrounding the writing of *Buildings of Belfast*, relating one of the dominant myths relating the book.⁴³⁶

“He got involved in the National Trust and said the classic quote that you always hear about Charlie, he said ‘well, give me the books to read,’ you know, typical scholar, ‘let’s have a look and see.’ And the then chairman of the National Trust said ‘Books? There are no books on architecture [in Northern Ireland]’ So then Charlie being Charlie thought, ‘Well, there must be a need to write one.’”⁴³⁷

This is recounted by Brett himself in the semi-autobiographical ‘Long Shadows Cast Before’ where he says –

“In 1956 I was invited to become a member [...] of the regional committee of the National Trust. I asked Lord Antrim, the chairman, what books I should read on Irish Architecture in order to inform myself for the job. He answered that there were none; incredible as it may seem he was substantially correct. It occurred to me then that, if there were no books on the subject to be read, there must at least be some to be written.”⁴³⁸

⁴³⁶ Charles E.B. Brett. *Buildings of Belfast 1700-1914*. 1st Edition. London: Weidenfeld & Nicolson, 1966.

– Charles E.B. Brett. *Buildings of Belfast 1700-1914 – Revised Edition*. Belfast: Friar’s Bush Press, 1985.

⁴³⁷ Refer to Appendix C6 012.

⁴³⁸ Charles E.B. Brett. (1978) *Long Shadows Cast Before : nine lives in Ulster, 1625-1976*. Edinburgh (etc.): J. Bartholomew. pp.68

KL's relating of this story, matching Brett's almost word for word, shows that the interviewee is extremely familiar with this literature and shares this overarching narrative as described by Brett in his 1978 memoir, creating a romantic mythological history of the book which – by drawing attention to the fact that there were significant buildings in the city which were going unnoticed – foreshadowed the establishment of the UAHS. MP reinforces this observation, describing how difficult it was to practice conservation in the city at the time due to both the Troubles and property developers. The difficulty of practicing architectural conservation was one of the reasons MP gives for leaving Northern Ireland, and cites the publishing of *Buildings of Belfast* in 1967, the establishment of the UAHS in 1972, the passing of the first listed building legislation in 1976 and the creation of the HEARTH Housing Association in 1978 as his reasons for returning.⁴³⁹

Prior to this conversation, the researcher considered Brett a contradictory individual. On one hand he is arguably responsible for establishing the conservation movement in Northern Ireland, and on the other he played a significant role in the formation of the Northern Ireland Housing Executive, an organisation MP blames for demolishing buildings across Belfast.⁴⁴⁰ As the conversation continued, however, this contradiction becomes less problematic.

⁴³⁹ As MP never clarifies an exact time period, this timeline has been construed from comments made throughout the conversation and also from literature and research conducted before the interview took place.

⁴⁴⁰ Refer to Appendix C6 024.

Practice

The establishment of the HEARTH Housing Association appears to have achieved a balance between Brett's main interests; heritage, housing and socialist politics.⁴⁴¹ KL explains that HEARTH was established in 1972 as a traditional building preservation trust, or revolving fund, which would purchase at-risk historic buildings, refurbish them and then sell them on. Any profit would be used to purchase further at-risk buildings, and so on.⁴⁴² MP explains that during the seventies, however, there wasn't a market for historic buildings so "you really couldn't revolve very much."⁴⁴³

Both interviewees explain that establishing a second branch of HEARTH – the Housing Association – enabled the revolving fund to stay in operation and also allowed Brett to return to socialist politics, albeit in a more a-political role. The housing crisis in the region at the time led to funding being made available for social housing.⁴⁴⁴ Brett took advantage of this, using the capital made available for housing associations to refurbish historic buildings as well as providing quality social housing. Any money that the Housing Association made would then be put towards the revolving fund, creating what KL describes as an "immaculate structure."⁴⁴⁵

⁴⁴¹ Brett had withdrawn from politics prior to his involvement with the National Trust. This is discussed in more detail in the next interview.

⁴⁴² See Appendix C6 042.

⁴⁴³ See Appendix C6 043.

– This perhaps seems like an odd turn of phrase. However, the reference to revolving refers to HEARTH as a revolving fund; in that it buys heritage properties, renovates them to sell on and uses that money to buy more property. All being well the organisation neither loses nor makes any money.

⁴⁴⁴ Again, further explored in the final interview.

⁴⁴⁵ Refer to Appendix C6 044.

Brett's apparent 'split personality' is not as contradictory as it first appears.⁴⁴⁶

As an individual with interests in both built heritage and social justice, his involvement in the UAHS and the Housing Executive emerge as complimentary interests bridged by the foundation of HEARTH. This is illustrated by MP's explanation of HEARTH's Joy Street and Hamilton Street scheme, which exposes Brett as being distinctly atypical with regards to the prevailing stereotypes relating to both conservationism and a social housing manager. During this time the Housing Executive were demolishing entire streets of Victorian terraces in the Markets, a socially troubled area immediately south of the city centre. MP explains that Brett "didn't stand up deliberately [...] to what the Housing Executive was [doing] until they got down to the last big terrace in Joy Street and he said, 'These are important'".⁴⁴⁷ Thanks to Brett, this terrace became a pilot conservation project for a reluctant Housing Executive. The scheme proved successful, leading to the transferal of ownership of a terrace of houses on the corner of Joy and Hamilton Street from the Executive to HEARTH for refurbishment as social housing.

This project – which Brett regretfully describes as his only success with regards to conservation in the Housing Executive – exemplifies Brett's reconciliation of his *Architectural Schizophrenia* which in the end stems from a simple concept; a deep concern for social identity and a sense that this

⁴⁴⁶ The term 'split personality' is a reference to Brett's own book on this contradiction, *Architectural Schizophrenia*.

– Brett, Charles E.B. *Architectural Schizophrenia*. (Belfast) ((181a Stranmillis Rd., Belfast 9)): Ulster Architectural Heritage Society, 1981.

⁴⁴⁷ Refer to Appendix C6 030.

Practice

derives from context, with no regard for the potential incongruity between physical and social context.⁴⁴⁸

⁴⁴⁸ Charles E.B. Brett. (1986) *Housing a Divided Community*. Dublin, Ireland: Institute of Public Administration, Dublin in association with the Institute of Irish Studies, Queen's University of Belfast. 100.

– Refer to Appendix C6 117-118.

5.1.7. Erskine Holmes / Paddy McIntyre⁴⁴⁹



Figure 83 - Erskine Holmes and Paddy McIntyre interviewed in the Old Museum Building.

On the 9th April 2015 Erskine Holmes and Paddy McIntyre were interviewed in the Old Museum Arts Centre, 7 College Square North. Erskine Holmes (hereafter EH) is a politician who stood for the now disbanded Northern Ireland Labour Party (hereafter NILP or the Labour Party) in several elections throughout the worst days of the Troubles. In the 2016 Northern Ireland Assembly elections he was a founding member of the Northern Ireland Labour Representation Committee in protest at the British Labour Party's refusal to stand any candidates in Northern Ireland, standing for the Committee in East Belfast. He was one of the founding members of the Northern Ireland Federation of Housing Associations, serving as its Chief Executive for over 25 years. Paddy McIntyre (hereafter PM) worked at the Northern Ireland Housing Executive (hereafter NIHE or the Executive) since

⁴⁴⁹ Erskine Holmes: Born Belfast, 1940. Politician, former Chief Executive of the Northern Ireland Federation of Housing Associations.

– Paddy McIntyre: Born Londonderry, 1950. Former Chief Executive of the Northern Ireland Housing Executive.

Practice

1971. Beginning in Londonderry he moved to the Executive's Belfast office in 1979. He served as Chief Executive of the NIHE from 1999 to 2010.

The NIHE is a public housing body established in the wake of the Civil Rights movement in Northern Ireland and the public disturbances which constitute the beginning of the contemporary Troubles. The Executive replaced the Northern Ireland Housing Trust (hereafter NIHT or the Trust), an authority which was accused of sectarian discrimination thanks in part to the high profile 'squatting in Caledon incident' in 1968.⁴⁵⁰ One of the founding principles of the NIHE, therefore, was the fair allocation of housing using a points system, something which had been advocated by the NILP since 1964.⁴⁵¹

The aim of this interview was to gain an insight into housing policy in Northern Ireland during the late 1960s and '70s, and to understand the role Charles Brett played in the formation of the NIHE and the HEARTH housing association. Refer to Appendix C7 for the full transcript of this interview and Appendix H.4 (DVD 2) to watch an edited version.

⁴⁵⁰ Disturbances in Northern Ireland: Report of the Commission under the Chairmanship of Lord Cameron Appointed by the Governor of Northern Ireland. Belfast: H.M.S.O, 1969.

– This incident, whereby the young Nationalist MP Austin Currie occupied a house in Caledon, Co. Tyrone in protest at it having been allocated to a young single protestant woman over a Catholic family, is considered to be the beginning of the Civil Rights movement.

⁴⁵¹ Brett, Charles E.B. Housing a Divided Community. Dublin, Ireland: Institute of Public Administration, Dublin in association with the Institute of Irish Studies, Queen's University of Belfast, 1986. 171.

The Situation

The venue was chosen for cinematic and symbolic purposes as the Old Museum Arts Centre being one of the buildings Charles Brett is credited with saving through the establishment of the UAHS. Coincidentally, in 2016 the UAHS moved from their headquarters on Donegal Pass to the Old Museum. The interviewees were seated in the top-most room, referred to as the red gallery, in front of an architecturally noteworthy spiral staircase. The interviewer sat directly in front of the interviewees, with a tripod mounted camera to the right slightly lower than eye level. A sound recorder was attached to an empty seat located behind the interviewees. The room itself was quiet, easily accessible and comfortable, if a little cold and with some ambient traffic sound. The heating in the building was not working and the building's owners had supplied some electric radiators, which were not used as they generated too much sound.

The interviewees were familiar each other, having met several times in a professional capacity, but did not appear to know each other personally. After a tentative start the conversation was free flowing and relatively relaxed, with a few moments of cordial disagreement and discussion. Given the interviewee's backgrounds, there is much discussion of the minutiae of housing legislation which the interviewer felt somewhat under-prepared for, having concentrated largely on Brett's biographical details in the run-up to the interview. While this made the interviewer uncomfortable during the conversation, the analysis of the conversation afterwards revealed a series of important issues which would otherwise have remained overlooked.

Practice

The Conversation

What emerges throughout the interview is the importance of the apparently overlooked Northern Ireland Housing Trust as a forerunner to the NIHE.⁴⁵²

The interviewer raised the topic of Brett's 1956 *Rents and Houses* document which he wrote in his capacity as a member of the Labour Party and – in the interviewer's understanding – laid out the structure for a public housing authority which would be largely adopted by the NIHE when it was established in 1971.⁴⁵³ EH and PM, however, both describe the NIHT as being a largely successful organisation which built good quality homes allocated fairly on a points system; elements Brett advocated in his *Rents and Houses* document.

Despite this, according to EH, the Trust has been “largely written out of history” and the Executive is now credited with being a groundbreaking institution.⁴⁵⁴ This, it is implied later in the conversation, is due to the narrative of housing allocation in Northern Ireland being largely overtaken by the events of The Troubles as born out of the Civil Rights movement of the late 1960s. EH frequently references what he refers to as a “gentleman's agreement” between Unionist and Nationalist politicians whereby a consensus was reached relating to where people were to be rehoused so as

⁴⁵² Refer to Appendix C7 006.

⁴⁵³ Refer to Appendix C7 006.

– At the time of writing this the researcher had not located the original *Rents and Houses* document, although mention of it is made throughout Brett's literature, most notably in *Architectural Schizophrenia*.

– Charles E.B. Brett. *Architectural Schizophrenia*. (Belfast) ((181a Stranmillis Rd., Belfast 9)): Ulster Architectural Heritage Society, 1981.

⁴⁵⁴ Refer to Appendix C7 007.

not to unbalance the delicate religious demography.⁴⁵⁵ This led to accusations of unfairness and occurrences such as the ‘squatting in Caledon’ incident and the Civil Rights marches in Londonderry; instances where there was unfairness in relation to the allocation of housing which overtook the agenda creating the appearance of universal unfairness.⁴⁵⁶ EH implies that this was not the case, but it nevertheless is one of the grand narrative myths relating the early days of the Troubles.⁴⁵⁷

Despite EH’s contradictory take on the events which led to its establishment, PM advocates that the Executive is correctly perceived as one of the successes of the Civil Rights movement, and also that Charles Brett had a considerable influence on the organisation throughout its formative years through the 1956 *Rents and Houses* document and his 1964 *Memorandum on Civil Rights*.⁴⁵⁸ This culminated in a document written in 1973 as part of working group within the NIHE chaired by Brett to develop a set of housing standards. PM explains “the preference [was] no green field development” as opposed to the removal of communities from the city; “move away from multi-storey flats” which previously would have been the solution to retaining communities while also meeting the increased spatial standards; and the adherence to “Parker Morris standards.”⁴⁵⁹ This, both EH and PM explain, led

⁴⁵⁵ Refer to Appendix C7 011, 119, 179 and 192.

⁴⁵⁶ Refer to Appendix C7 175 – 185.

⁴⁵⁷ Refer to Appendix C7 179.

⁴⁵⁸ Refer to Appendix C7 013, 068 and 193.

⁴⁵⁹ A set of spatial standards which valued quality of space as opposed economy of construction. Refer to Appendix C7 088.

– Ministry for Housing and Local Government. *Homes for Today and Tomorrow*. London: Stationery Office Books, 1961.

Practice

to a considerable delay in the Executive's initial housing programme as a decision was required as to whether or not to continue with the construction of the Trust's proposed dwellings or to update the plans to meet these much higher standards.⁴⁶⁰

PM suggests that Brett's most important legacy with regards to housing was "the whole approach to fairness, particularly through the selection scheme," drawing attention to Brett's NIHE annual reports wherein he declares with pride each time that there has been no complaints of sectarian maladministration with regards to the allocation or management of housing.⁴⁶¹ Despite EH's potentially radical counter-views on the topic, including the position Northern Ireland could have done without the NIHE, the interview concludes with the acknowledgement that Brett's contribution to housing in Belfast was substantial and, by and large, positive.⁴⁶²

⁴⁶⁰ Refer to Appendix C7 029 – 031.

⁴⁶¹ Refer to Appendix C7 088.

⁴⁶² Refer to Appendix C7 194.

5.1.8. Conclusion

The interviews provided a set of insightful explanations and interpretations of the proposed themes of the mythogeographic film. As has been intimated throughout the interview analyses, there are many contradictions between the interviewees' interpretations of the themes; incongruities which reveal much about the interviewee's mythological understanding of the city in relation to themselves both personally and professionally.

Robert Matthew is described as both significant and irrelevant with regards to the planning and design of the city. Bill Morrison and Dick Mackenzie describe the plan with such reverence, and the wistful description of Matthew being a "child of his time" betrays a nostalgic sense of loss at the passing of the audacious days of modernist masterplanning.⁴⁶³ Joe Fitzgerald and Barrie Todd, on the other hand, are totally dismissive of Matthew, even going so far as to question his competence and imply the Plan was a scam.⁴⁶⁴ A Miles Glendinning implies, this could be due to the Plan having little to do with normative architectural practice, but JF's suspicion and apparent resentment of architects' involvement in urban activism begins to imply something deeper.⁴⁶⁵

JF relates the story of the establishment of a school of architecture being put before the RSUA in the early 1960s.⁴⁶⁶ This, he explains, was opposed by

⁴⁶³ Refer to Appendix C2 184

⁴⁶⁴ Refer to Appendix C3 049

⁴⁶⁵ Refer to Appendix C1 060

⁴⁶⁶ The RSUA is the Royal Society of Ulster Architects is the professional body for registered architects in Northern Ireland, a branch of the national professional body the RIBA.

Practice

members as it would create too much competition in the region. While JF appears to consider this professional parsimony as ridiculous, it begins to illustrate the architectural culture that prevailed in the early 1960s – much more centred on individualism rather than the collectivism required by the discipline of planning. Perhaps JF falls into the type of modern architect Glendinning describes as being more “concerned with image and individualism” than with civic mindedness and acting for the good of the city, or perhaps he simply had a desire to maintain the nature of normative architectural practice at the time.⁴⁶⁷

Regardless of this revealing act of dissent, the other interviews relating to this theme all describe Matthew as being an influential figure with regards to the development of the city, for good and ill. Declan Hill’s analysis of the effect of the industrial decline, while not directly referencing the Plan, is a keen observation of the phenomena initiated by Matthew; the displacement of the population to the satellite towns, the depopulation of the inner-city, the dominance of roads and the contemporary dependence on the car. Morrison and Mackenzie, however, are keen to draw attention to the positives of the plan; the establishment of greenbelts and, most notably, the reorganisation of planning legislation. Along with this, there are elements which the interviewees approached with a bit more uncertainty; whether the Stopline focused or limited the growth of Belfast, and the bravery or foolishness of Craigavon New Town.

⁴⁶⁷ Refer to Appendix C1 016 and 024

Similar to the Architectural Group and the Forum for Alternative Belfast, Sir Charles Brett is criticized by Joe Fitzgerald, perhaps because he could also be considered as an urban activist who challenged the monolithic nature of architectural practice in the 1960s.⁴⁶⁸ Brett differs substantially from his fellow activists, firstly in that he was not directly involved in architecture and secondly in that he managed to implement a series of significant changes from within the establishment while somehow managing to remain an anti-establishment figure.

The interviews demonstrate that these attempts were not always successful, something which is particularly evident in Erskine Holmes' observation that much of the framework adopted by the Housing Executive was already extant in the Housing Trust. While the Executive is possibly not as groundbreaking as it is often credited as being, the same claim cannot be made of either the Ulster Architectural Heritage Society or HEARTH. Without the actions of the UAHS the listing legislation would not have been passed in 1972, the statutory framework which saved both the Grand Opera House and the Palm House, and countless heritage buildings since.⁴⁶⁹ Similarly, HEARTH continues to preserve and develop less iconic historic buildings across Northern Ireland, maintaining the finer elements of place and maintaining the less tangible aspects of spatial identity.

These interviews allowed the interviewer to challenge and develop their own position on the city. The historical and mythological phenomena identified in

⁴⁶⁸ Refer to Appendix C3 001-014

⁴⁶⁹ Refer to Appendix C6 019

Practice

the interviews formed the basis of the mythogeographic film which, rather than expressing the views of the film-maker directly, is rather an attempt to commodify the findings of the research allowing viewers to challenge and develop their own position on the city. The following Chapter discusses the film-making process and provides an analysis of the film itself.

5.2. Completing the Film

The research interviews revealed that a complex set of narratives relating to a specific place can be distilled from the interrogation of three specific themes. Despite these narrative threads overlapping and contradicting, a singular monolithic narrative can be extrapolated from this data. This was used to create a multimedia presentation titled *Modernism v Conservationism: Planning Twentieth Century Belfast*.⁴⁷⁰ Beginning with the little known Brumwell Plan and ending with the legacy from the Matthew Plan including the establishment of the Forum for Alternative Belfast.⁴⁷¹ This was a tentative attempt at presenting this narrative using montaged film clips and simple narration.⁴⁷²

While being largely successful, the format of the presentation led to similar difficulties as the guided tour described in Chapter 3.2.3. There is a clear hierarchy, with the lecturer assuming a dominant position over the passive audience. The narrative is relayed as objective data, with the film clips acting as a rhetorical device – the phantasmagoric spectacle – in persuading the audience that what is being expressed is truth, with little room for the poetic interpretation of what is being presented. What is expressed does not relate to the desired mythogeographic outcome as suggested in Chapter 4. While creating the presentation was a useful exercise in distilling the findings of the

⁴⁷⁰ This was delivered in the Public records Office Northern Ireland (PRONI) on 27 May 2014. The lecture was filmed and can be viewed in Appendix G.5 (DVD 1). Refer to Appendix D for the script prepared for the lecture.

– PRONIonline, and Andrew Molloy. PRONI – Modernism v Conservation: Planning 20th Century Belfast. Accessed 28 April 2016. <https://www.youtube.com/watch?v=JF2Mae9HUWg>.

⁴⁷¹ As described in Chapter 5.1.4.

⁴⁷² Refer to Appendix G.1 (DVD 1), also Appendix D for the lecture notes.

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interviews into a clear narrative, it helped to inform decisions made during the production process to try to provoke poetic interpretations by drawing attention to contradictions and dichotomies.

This led to the decision to remove the researcher from the film entirely, relying solely on the narration supplied by the interviewees. As such, while part of the film was made before the interviews had been finished, much of the filming was done in response to the data gathered in the interviews.⁴⁷³ Shortly after each interview, the raw footage was edited down to a version between fifteen and twenty minutes long. These edits consist mostly of the footage captured in the interview with occasional cutaways used to show places or phenomena referred to and to conceal edit points.⁴⁷⁴ This was a key part of distilling the narrative of each interview before it came to editing the main film.

The main film is titled *Myths of Belfast* in reference to the mythogeographic art practice referred to in Chapters 1.3 and 3.2. Structurally, it is divided into six individual myths, three focussing on the individuals outlined in Chapter 4.1, on looking at the decline of Sailortown, and two interludes in the tradition of the classic city symphonies.⁴⁷⁵ The interludes took the form of some of the early experiments described in Chapter 3.4, using poetry and music coupled with montaged images of the city to draw attention to specific spatial

⁴⁷³ Most notably Myth no.5, which was conceived as a short film similar to the early experiments described in Chapter 3.5 before being edited into this larger film.

⁴⁷⁴ Which can be found in Appendices G.6-8 (DVD 1) and H.1-4 (DVD 2).

⁴⁷⁵ Stavros Alifragkis and François Penz. 'Spatial Dialectics: Montage and Spatially Organised Narrative in Stories without Human Leads'. *Digital Creativity* 17, no. 4 (January 2006): 221–33. doi:10.1080/14626260601074136. 223.

phenomena and, if successful, provoking an enriched interpretation. The primary myths used audio from the interviews to provide narration over pertinent montaged images of the city, drawing attention to the phenomena referred to while also highlighting contradictions or affirmations between the images and the audio. A shot of each interviewee was included once a new 'character' was introduced to establish their identity. However, this was used sparingly and the film is mostly made up of urban cinematic montage. There are also a range of basic visual effects used throughout to illustrate some key points and, admittedly, to varying degrees of success. The following are brief outlines of the six Myths of Belfast presented in the film. The entire film can be viewed in Appendix J (DVD 3).

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5.2.1. Myth 1 - ...the 'science' of cartography...



Figure 84 – Opening frames of *Myth 1*, a reference to Dziga Vertov's 'Man With A Movie Camera'.

This opening sequence retreads some of the ground covered by the early experiments albeit in a more condensed and nuanced fashion.⁴⁷⁶ Using Alan Gillis' poem *To Belfast* read by Professor Liam Kelly, the sequence relays a simple narrative; a researcher attempting to accurately capture and represent the city in a variety of media.⁴⁷⁷ There are references in the narration and the visuals to film, photography, sketching (see fig.86), drawing and writing, all underscored by the physical act of being present in and walking through the city.

Beginning with a bed of ambient wind sound recorded at the summit of Cave Hill undercut by the spectral whistling of *Black Velvet Band*, giving way to an abstracted version of Silhouette's *Can't Keep Up*.⁴⁷⁸ This song was used

⁴⁷⁶ Refer to Chapter 3.5.

⁴⁷⁷ Alan A Gillis. *Somebody, Somewhere*. Oldcastle, County Meath, Ireland: Gallery Press, 2004.

– Refer to Appendix B5 002 to 025.

⁴⁷⁸ The Black Velvet Band is a traditional song with reference the 'neat little town' of Belfast, a theme which recurs throughout the film. For a discussion of the song refer to Chapter 2.2.

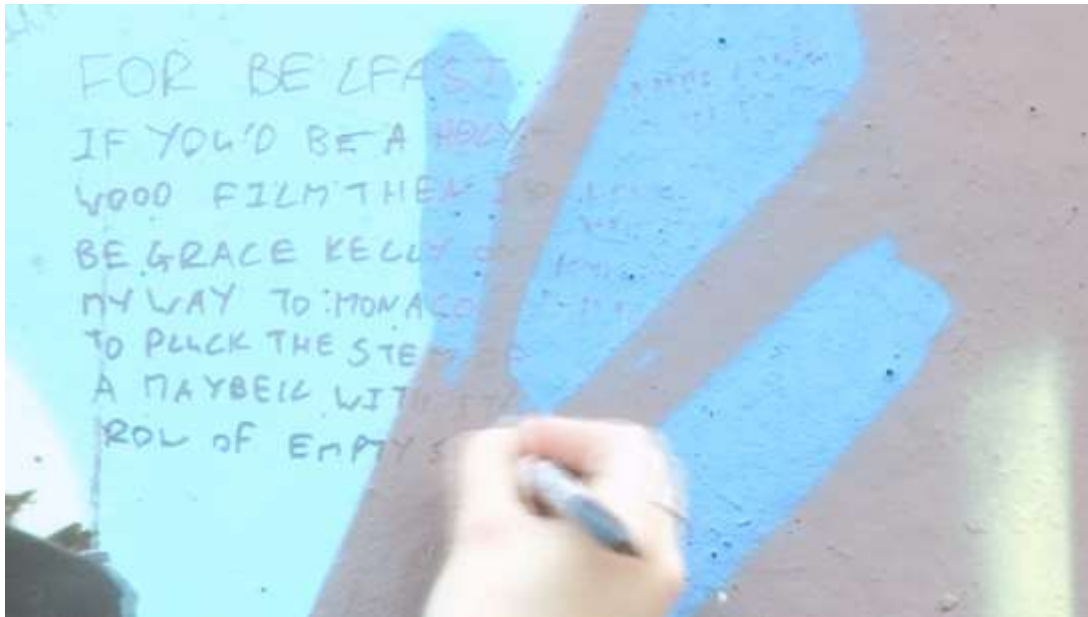


Figure 85 – Still from Myth 1, writing on the surface of the city.

in a series of Northern Ireland Tourist Board advertisements for the ni2012 initiative which attempted to re-brand Northern Ireland, and also corresponded with a number of large scale urban redevelopments in Belfast.⁴⁷⁹ The attempt to rebrand Northern Ireland as a homogenised tourist destination which had moved beyond its troubled social past was undermined by the Loyalist flag protests of December 2012, which continued throughout 2013.⁴⁸⁰ In this context the abstracted version of this song – coupled with the visual spectacle of juxtaposing protests and carnivals – questions the proposed monolithic identity of Belfast as either a tourist destination or war-torn trouble-spot.

– Silhouette – Can't Keep Up – ni2012 Sessions: Ulster Hall, 2012.
<https://www.youtube.com/watch?v=y6K7nUJNpv8>.

⁴⁷⁹ Discover Northern Ireland – ni2012 TV Advert, 2012.
<https://www.youtube.com/watch?v=KbctoBGog7I>.

⁴⁸⁰ 'Q and A: Northern Ireland Flag Protests'. BBC News. Accessed 27 February 2016.
<http://www.bbc.co.uk/news/uk-northern-ireland-20651163>.



Figure 86 - Still from Myth 1, "once in school on a greaseproof page...".

The absurdity of collecting different representations of Belfast in an attempt to expose the true nature of the city is represented by the monolithic researcher standing over the city with his camera (see fig.84).⁴⁸¹ The entire sequence is seen through the camera viewfinder until the battery runs out, signifying the exhaustion of such techniques and providing a summary for the findings of the early walking experiments described in Chapter 3. The researcher packs up their equipment and retreats from the mountain, descending back down to city level to rethink tactics.

Possibly the most reflective sequences in the film, it establishes the researcher's feelings at the beginning of the process and tacitly introduces the idea of the city as a layering of multiple narratives which, if taken too seriously, can result in ideological fundamentalism or abject confusion.

⁴⁸¹ This is a less than subtle reference to Vertov. Refer to 3.4 and Fig.52.

– Dziga Vertov. *Man with a Movie Camera*. Documentary, 1929.

5.2.2. Myth 2 - The Brumwell Plan



Figure 87 - Still from Myth 2 – The researcher walking through the City Hall.

This sequence outlines the simple and largely unknown narrative of Alfred Brumwell Thomas' relationship with Belfast after the construction of the City Hall.⁴⁸² The decision was made to use second hand sources, primarily reports from the Irish Builder.⁴⁸³ This creates a sense of distance contributing

⁴⁸² This was covered in Chapter 1.1.1.

⁴⁸³ Alfred Brumwell Thomas. 'The Layman And Architecture: Address by Sir Brumwell Thomas'. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 2 May 1925, 67 edition.

– 'Death of Sir B. Thomas'. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 7 February 1948, 90 edition.

– 'Knighthood for the architect of the City Hall, Belfast.' The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 17 November 1906, 48 edition.

– 'PALATIAL HOTEL FOR BELFAST'. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 4 October 1924, 66 edition.

– 'Sir Brumwell Thomas in Belfast By Our Northern Correspondent – A Notable Pronouncement'. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 2 May 1925, 67 edition.

– 'The Garden of Remembrance. Sir Bumwell Thomas's Engagement Terminated'. The Irish Builder and Engineer : A Journal Devoted to Architecture Archaeology, Engineering, Sanitation, Arts and Handicrafts. 5 February 1927, 66 edition.

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Figure 88 - Still from Myth 2 – Thomas' plans superimposed on the city – The Royal Ulster Hotel.



Figure 89 - Still from Myth 2 – Thomas' plans superimposed on the city – The Tri-square Plan.

to the mythological nature of this new narrative relating to a set of streets and buildings which continue to define Belfast's civic core.

The officious language of the reports combined with the imagery of contemporary Belfast and several segments of rudimentary yet expressive speculative composites (see fig.88 and 89) connects these three urban proposals which are not explicitly expressed as being related – the City Hall,

the Royal Ulster Hotel and the Triple-square plan. This is given a further twist at the end when it is mentioned in his obituary that he made a further proposal which has an impact on these plans, to put the Northern Ireland parliament building in the Markets area.⁴⁸⁴ This, it is assumed, would be the current location of the Waterfront Hall rather than the contemporary housing estate referred to as the Markets.⁴⁸⁵ This places the proposal at the end of Chichester Street, effectively completing the triple square plan.

This sequence also continues the involvement of the hooded researcher figure present in Myth One. This is an attempt to include the researcher in the film to show that it is aware of itself as a reflexive expression, but done so in a way which anonymises the researcher. It was also felt to be important to include the physical act of walking, of being present within the places and ideas represented as this was a key part of the initial methodology. This is perhaps not as successful as it could be, with the hooded figure coming complete with its own sets of myths and symbolisms which, perhaps, further complicate the narrative.

⁴⁸⁴ This would later be built on Stormont Estate on the outskirts of East Belfast, in 1932. The building shown in the composite is this current building.

⁴⁸⁵ The Markets area will be discussed further in Myth 6.

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5.2.3. Myth 3 - The Matthew Plan



Figure 90 - Still from Myth 3, excerpt from 'Tomorrow's Road.'

Despite beginning with a reflective opening sequence this myth is perhaps the most objective part of the film, attempting to explain a rather complex administrative plan within a difficult context. As such, it is more concerned with transmitting information as opposed to reflecting, although attention is drawn to the varying opinions of the interviewees. The opening sequence makes use of clips taken from a 1972 BBC documentary examining the ongoing plans for the motorway (see fig.90). The sequence shows the effects of the slum clearance schemes which had now been replaced with the motorway clearance scheme and cross-fading between that and a contemporary view of the same area (see fig.91).⁴⁸⁶ This is overlaid with audio from the film, exclaiming that “This is Belfast of the future, this is Belfast after the revolution.” This audio was taken from a sequence in the

⁴⁸⁶ 'Tomorrow's Road'. Tomorrow's Road. BBC, 11 April 1972.

<http://www.bbc.co.uk/programmes/p00j06gk>.



Figure 91 - Still from Myth 3, the researcher observing the motorway.

original documentary describing the proposals. The hopeful phrase – used in the documentary in reference to a model of centre of Belfast showing the motorway plans – is deployed here perhaps rather cynically; the implication being that there is very little difference between the city then and the city now. Using the interviews, the Matthew plan is discussed in broadly three topics – Matthew as an individual as discussed by Miles Glendinning, the content of the plan as discussed by Bill Morrison and Dick Mackenzie, and the legacy and affect it had on the fabric of the city. This final topic is done in a much more discursive fashion, intercutting between different positions from Bill Morrison and Dick Mackenzie, Barrie Todd, Joe Fitzgerald, Ciaran Mackel and Declan Hill. By far the most dissenting set of opinions comes from Barrie Todd and Joe Fitzgerald who, despite practicing and working in Belfast at the time the plan was being enacted, suggest that it had virtually no effect on their practice. As discussed in Chapters 5.1.2. and 5.1.3., this appears to be contradictory when considered with Bill Morrison and Dick Mackenzie's view that it revolutionised the planning system. This is possibly due to architecture and planning being so intricately intertwined in the mind of

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Figure 92 - Still from *Myth 4*, Sailortown replaced by roads.

the researcher when, perhaps, at the time of the Matthew Plan they existed within totally different contexts. This myth is linked together with short sequences containing the hooded anonymised researcher sitting under the motorway (see fig.91). Each narrative sequence is separated by imagery of the waste ground left by the construction of the road with a series of complex zooms and wipes leading from one interview to the next.⁴⁸⁷ These continue the narrative of the researcher as walker, the implication being that the narration is the thoughts of the researcher, or even the voice of the city itself.

The sequence finishes on what is, perhaps, quite a bitter-sweet note, a wistful observation that the hope and vision contained in the 'visionary' Matthew Plan was a "child of its time," becoming irrelevant long before it could ever be realised.

⁴⁸⁷ These effects are a little over-powering and are not really necessary in every occasion, with perhaps a lighter and subtler approach being required.

5.2.4. Myth 4 - Sailortown



Figure 93 - Still from Myth 4, the researcher entering St Joseph's Church.

The somber tone which the previous myth finishes with is carried on throughout the next myth which, as compared with the zooms and wipes of the Matthew plan sequence is much more still; comprised of carefully composed shots which are chosen to direct and hold the viewer's gaze.

Drawing the narration from a single interview, that between Paul McLaughlin and George Eagleson, there is a distinct juxtaposition between their vivid and often rose-tinted descriptions of the vibrant community of Sailortown and the imagery of the systems of roads which have taken its place (see fig.92 and fig.94). Once again making use of the hooded researcher, this sequence is more tightly framed by walking and the movement of the researcher across the largely static frames. Starting under the motorway, the researcher walks through Sailortown ending up in the abandoned St Joseph's church, which acts as an analogy for the Sailortown area itself (see fig.93). There is a constant audio bed; ambient sound recorded in the church with the steady drip from the leaking roof into a metal bucket audible throughout the sequence.

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Figure 94- Still from Myth 4, the motorway cutting through Sailortown.

This sequence also differed from the others with its graphic use of text, drawing attention to and highlighting various key moments in the narration (see fig.94). This closely connects the montaged imagery with the narration, and was influenced by the work of photographer and graphic artist Willie Doherty.⁴⁸⁸ Possibly the most thoughtful and cinematic sequence of the film, the balance between the imagery and the audio is key to this piece. While it could be criticised for not being as discursive as the other pieces, the montaging of narration and visuals addressed the theory in a different and arguably more nuanced fashion than the other sequences, which rely to a certain degree on the tension between the views of the interviewees.

⁴⁸⁸ Jean Fisher, Susan MacKay, and Colm Toibín. *Unseen: Willie Doherty*. London: Matt's Gallery, 2013.

5.2.5. Myth 5 - Taken for Granted



Figure 95 - Still from Myth 5, Conn O'Neill bridge.

This relatively short myth is a reaction to one of the themes which emerged from the interview with Marcus Patton and Karen Latimer; the idea that building conservation is not just about iconic buildings but rather retaining the smaller and less important buildings to maintain contextual continuity.⁴⁸⁹ As such four such structures were chosen all located outside the city centre, none of which are iconic and all at some degree of risk or dilapidation. These are a small footbridge over the Connswater River referred to locally as Conn O'Neill (see fig.95), Templemore Avenue swimming baths, a Georgian Terrace located in the Mount area (see fig.96) and the Harland and Wolff drawing offices. An audio bed provided by the Connswater river is then interrupted by a mournful a capella version of Black Velvet Band which

⁴⁸⁹ The title was drawn from a book published by the Royal Society of Ulster Architects in 1984 celebrating "10 years of historic building conservation" in Northern Ireland.

— Alastair Coey, at al. Taken for Granted: A Celebration of 10 Years of Historic Buildings Conservation. 1st edition. Belfast: Royal Society Ulster Architects, 1984.

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Figure 96 - Still from Myth 5, the interior of the derelict terrace in the Mount

appears to decry the potential loss of the buildings as the hooded researcher wanders through the ruins.⁴⁹⁰

The bridge, located in what Van Morrison referred to as the hollow, has since been restored as part of the Connswater Community Greenway, there appears to be a bright future for Templemore Avenue Baths which has been partially restored, and the H&W Drawing Office is due to be converted into a luxury hotel. Unfortunately, the Mount terrace has been partially demolished, although the remaining half has been re-roofed and appears to be in slightly better condition.

⁴⁹⁰ The bridge, located in what Van Morrison referred to as the hollow, has since been restored as part of the Connswater Greenway. There appears to be a bright future for Templemore Avenue Baths which has been partially restored, and the Harland & Wolf Drawing Offices has been converted into a luxury hotel. Unfortunately, the Mount terrace has been partially demolished, although the remaining half has been re-roofed and appears to be in a slightly better condition.

5.2.6. Myth 6 - Charles E.B.Brett



Figure 97 - Still from Myth 6, the researcher reading the literature.

The melancholia of the previous two films is lifted by the wry observation made by Marcus Patton that the Troubles were credited in the popular media at the time with destroying the inner-city Belfast neighbourhoods, when in fact the areas were being systematically demolished by the Northern Ireland Housing Executive, the Council, property developers and government road engineers. This begins the final sequence relating to Sir Charles Brett.

The entire sequence is framed by the researcher sitting where we left them, in the Harland and Wolff drawing offices; a Grade B+ listed building which at the time of filming was in a state of considerable dilapidation but has since been renovated as the Titanic Hotel within the development known as the Titanic Quarter. As one of the focuses of the ni2012 campaign referred to in Myth One, this new development is part of the large-scale rebranding of Belfast. The building is a strong link to the area's past and is being retained

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Figure 98 - Still from *Myth 6*, the portrait of Charles Brett in the UAHS boardroom.

for either poetic or merely statutory purposes.⁴⁹¹ The question of the retention of physical fabric combined with its contextual retranslation felt extremely relevant to the discussion of the work of Charles Brett, a multivalent personality who appeared to struggle his entire career to balance the protection of poetic identity as embedded within the physical fabric of the city and the relevance and usefulness of that fabric.

Sitting in the drawing offices, the researcher is seen flipping through a series of books, many of which but not all are written by Brett (see fig.97).⁴⁹² This is

⁴⁹¹ Depending on how cynical you wish to be. Are the developers concerned with retaining this link to the past, or merely obliged to sure it's status as a listed building?

⁴⁹² The books used in the order of appearance are as follows:

- Charles E.B Brett. *Buildings of Belfast 1700-1914*. 1st Edition. London: Weidenfeld & Nicolson, 1967.
- Jonathan Bardon and Henry V. Bell. *Belfast :an Illustrated History*. Vol. Repr with corrections. Dundonald: Blackstaff Press, 1982.
- Alastair Coey, Richard Pierce, Denis Haslam Kinahan & Noel Simpson Charles. *Taken for Granted: A Celebration of 10 Years of Historic Buildings Conservation*. 1st edition. Belfast: Royal Society Ulster Architects, 1984.
- Charles E.B Brett,. *Housing a Divided Community*. Dublin, Ireland: Institute of Public Administration, Dublin in association with the Institute of Irish Studies, Queen's University of Belfast, 1986.

a way of providing a bibliography of sorts for the film, but also begins to express an idea relating to the layering of the research techniques used, and how the researcher felt the deployment of the mixed methodology was enriching his relationship with the subject. The combination of traditional text-based research with film and interviews was providing multiple and occasionally contradicting viewpoints providing a multi-dimensioned view which is difficult to grasp in a single thought, and even more difficult to express in conventional academic media.

The final few scenes juxtapose Brett's professional offices of 7 & 9 Chichester Street with details of the portrait of him hanging in the UAHS/HEARTH board room (see fig.98). This is intended to draw attention to the poetic connection Brett appeared to have with these buildings which somehow acted as an extension of his personality. In addition to this, the painting is full of poetic symbolism represented through physical objects. This

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- 'The Missing City'. Belfast: Forum for Alternative Belfast, 2009.
<http://www.forumbelfast.org/projects/The-Missing-City.php>.
 - David Evans. Introduction to Modern Ulster Architecture. Ulster Architectural Heritage Society, 1977.
 - Marcus Patton. Central Belfast: An Historical Gazetteer. 1st Edtn. Belfast: Ulster Architectural Heritage Society, 1993.
 - Charles E.B Brett. Long Shadows Cast Before : Nine Lives in Ulster, 1625-1977. Edinburgh (etc.): J. Bartholomew, 1978.
 - Albert Rechts. Handbook to a Hypothetical City. Gigginstown, Mullingar, Co. Westmeath, Ireland: Lilliput Press, 1986.
 - Ron Wiener. The Rape & Plunder of the Shankill: Community Action: The Belfast Experience. Belfast: Notaems Press, 1975.
 - Charles E.B Brett. Architectural Schizophrenia. Ulster Architectural Heritage Society, 1981.
 - Charles E.B Brett. Roger Mulholland : Architect, of Belfast, 1740-1818. (Belfast): Ulster Architectural Heritage Society, 1976.
 - Paul Larmour. Belfast: An Illustrated Architectural Guide. Belfast: Friar's Bush Press, 1987.
 - David Evans,, Paul Larmour, and Alastair Hall. Modern Ulster Architecture. Belfast: Ulster Architectural Heritage Society, 2006.

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Figure 99 - Still from Myth 6, Nos. 7-9 Chichester Street.

corresponds to Brett's notion of place, community and identity being intimately related and appears to display Brett's tacit understanding of the denial of dualism discussed in Chapter 1.⁴⁹³

⁴⁹³ As expressed by the interviews and indicated throughout his writings.

5.2.7. Conclusions

As was discovered in the early experiments detailed in Chapter 3.2, it is easy to get caught up in the filmmaking process and begin to focus on the product. While it is important to create an object – one which can be viewed and understood on its own terms – it was viewed as being a vital research outcome that the positions taken by the film were never fixed so that the film as an object contributes to the process of urban understanding on the part of the viewer. The episodic nature of the film ensured that a fixed ideology was never presented as truth, but rather that a range of voices and opinions are submitted for the viewer to evaluate and reach their own interpretation.

In this respect, it is felt, the film has been largely successful. The opening sequence is the most personal and reflective piece on the part of the researcher, describing the frustrations of attempting to reach what can be perceived as a transcendent interpretation of the city in the psychogeographic tradition.⁴⁹⁴ The Brumwell Plan sequence is a minor act of détournement, taking what could be described as the crossbeam of the Belfast cross and providing a speculative account for how it could have been altered.⁴⁹⁵ The plan itself is relative simple and is almost discernible in the contemporary fabric of the city, although Thomas's interpretation was never fully inscribed into this fabric.⁴⁹⁶ The Matthew sequence constantly shifts opinions on the architect-planner and his Regional Plan; from an act of administrative genius to an ineffectual 'scam artist' and arriving somewhere

⁴⁹⁴ Refer to Chapter 3.2.

⁴⁹⁵ Refer to Fig.7.

⁴⁹⁶ There is open space around both the Royal Courts of Justice and the Royal Belfast Academical Institution.

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in between as a hapless but well-intentioned victim of circumstance.⁴⁹⁷ The Taken for Granted sequence is the closest the film gets to taking an ideological position; bemoaning the loss of the historic fabric of the city. This is immediately unbalanced by the opening scene of the final sequence; was this caused by the planners or The Troubles? This final sequence goes on to describe the multivalent and apparently divergent practices of Charles Brett, exposing his interests – conservation and radical social housing strategies – as entirely complimentary. No concluding sequence or summary is provided, rather just the sound of footsteps played over the credits implying that the researcher's walk through the city continues as the screen fades to black.

⁴⁹⁷ As implied by Joe Fitzgerald, refer to Appendix C3 049.

6. Screening the Film

The film was screened on the 26th February 2015 at the Black Box in Hill Street, Belfast (see fig.100).⁴⁹⁸ As a way of denying the objectivity of the film and retaining it as part of the interpretive urban process, a panel discussion took place afterwards. Along with a copy of the film, the invited panel members were given the following instructions regarding the format of the discussion.

For the discussion, I would like you to formulate a five-minute spoken response to the film. The idea of the film is to begin to view the city as a process as opposed to a product. Belfast, as a discrete place with a distinct urban identity, does not really exist as a sociological object, but is rather a mélange of contradicting identities which sit uneasily beside each other; so the formation of a singular identity is a constantly moving process which defies any fixed definition (such as large scale urbanist planning, social mapping, etc). I would like your five-minute response to address some of the points raised in the film, and to argue against any which you believe are incorrect or are misrepresentations of the identity you believe Belfast to have.

⁴⁹⁸ The film was initially screened as part of Culture Night on September 19th 2014. This was an early edit of the film and the event was used to gain initial feedback from an audience. This, however, went unrecorded. The filmmaker was interviewed by Culture Night radio prior to the screening, which can be heard in Appendix K.2 (DVD 4).



FILM
SCREENING &
PANEL
DISCUSSION

MYTHS
Of
BELFAST

A MYTHO GEOGRAPHIC INVESTIGATION INTO THE
NARRATIVES WHICH GO TO FORM URBAN IDENTITY

BLACK BOX CAFE
HILL ST, BELFAST

The urban identity of the City of Belfast has been a point of contestation for hundreds of years, arguably most acutely throughout the 20th century. Student-architect, PhD student and film-maker Andrew Molloy's research suggests that the social identity of any city is of such complexity that it will forever evade definition and will make fools of the fundamentalists and those who claim to have absolute knowledge. Instead, identity needs to be conceived of as a process, not a product.

'Myths of Belfast' brings together the urban interpretations of three practitioners who have had a defining role in defining the accepted urban identity of the City of Belfast and exposes them as mere imaginative leaps, albeit ones that helped shape Belfast's physical fabric.

26TH JANUARY 2015
DOORS AT 7PM

For more information visit
www.ajmolloy.co.uk



Figure 100 - Poster for the film screening and panel discussion.

The instruction to respond to film is left deliberately vague, but – coupled with the mention of identity, contradiction and misinterpretation – points towards a specific type of discourse. The responses, it was hoped, would be open-ended and reflexively revealing with regards to each participant's approach to the situation of the discussion, the film and the city itself.

There was a total of four invited panel members, three of whom were interviewees. These were Declan Hill (hereafter DH), practicing architect and urban activist; Bill Morrison (hereafter BM), retired architect and planner, and Karen Latimer (hereafter KL), conservationist and active practitioner. The final member of the panel was Niall McBrierty (hereafter NM), an architect who originates from Belfast but now lives in Carlingford. He has practised extensively throughout Ireland and has lectured in the Architectural Masters course at Ulster University. NM was chosen for his sociologically inflected views on the practice of architecture, and because, unlike the other panel members, he is not overly invested in the city of Belfast. His inclusion on the panel, it was hoped, would help to address the theoretical nature of the work as opposed to concentrating on the film as a container for ideas relating to Belfast. The discussion was chaired by Ciaran Mackel (hereafter CM).

The following analysis of the panel discussion assumes the same format as the interview analysis as outlined in Chapter 4.2; first examining the situation and then the conversation. Refer to Appendix E for the full transcript of this interview and Appendix K.1 (DVD 4) to watch an edited version.

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6.1. The Situation



Figure 101 - Still from the footage captured by the camera mounted above the bar. The researcher introducing the film.

The screening and discussion was held in the front bar of the Black Box, known as The Green Room. This venue holds approximately fifty to sixty people and, as an estimate, forty to fifty people were present at the event.

The layout of the room was informal. The entrance door is in the southwest corner, with a bar running along the west wall. The east wall is dominated by three gothic style windows which were obscured by blackout blinds. Against this wall a ceiling mounted projection screen was deployed. A ceiling mounted projector was in the centre of the room connected to an AV panel located in the north-east corner of the room. The seating layout was what could be described as cabaret style, with circular tables dotted throughout the room each with three chairs pointed towards the screen. Beneath the projection screen was a shallow stage, no higher than 100mm, with four chairs and a small circular table. Located on the table were four empty glasses, a jug of ice water and a sound recorder mounted on a miniature

tripod. To the left and right of the stage were video cameras on tall tripods. A GoPro camera was attached to a blackboard hung above the bar. On the night of the screening, the room was dark and warm (see fig.101). The venue was suitable for the panel discussion, the only drawback being the frequent sound from the back of the room as people used the bar and staff moved from one venue space to another.⁴⁹⁹

The subtle difference in format between the interviews and the panel discussion appears to render it much easier for participants to ignore the potentially alienating nature of the situation and to become totally invested in the conversation. This is perhaps due to the presence of an audience heightening the need to perform, as opposed to the interviews which, potentially, feel more natural. Therefore, perhaps ironically, it is the overbearing and potentially dominating nature of the situation putting pressure on the participants to contribute positively which creates the investment in the conversation, even if there is a level of performance to it.

6.2. The Conversation

As a chaired panel discussion, the conversation had a distinct structure. After a brief introduction from the chair, each of the participants responded to the film in a monologue.⁵⁰⁰ These were summarised by the chair before opening

⁴⁹⁹ A larger venue space is located behind the Green Room, another event was being held at the same time.

⁵⁰⁰ Refer to Appendix E001-003

– For each participants input refer to the following. DH – Appendix E004-012, BM – Appendix E014-022, KL – Appendix E026-030, NM – Appendix E032-033.

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the floor to questions and contributions from audience members.⁵⁰¹ This section was a largely freeform discussion, with some audience members making significant contributions in the form of arguments for and against points made by the panel members. The chair then asked each panel member to make a short closing statement before ending the session with closing remarks from both the chair and the researcher.⁵⁰²

Despite this clear structure the conversation was permitted to flow naturally and became a site of knowledge creation, with the chair ensuring that the discussion was not dominated by a single individual or topic permitting a range of views to be expressed. This structure provides a series of distinct yet interrelated parts which, when combined with the techniques of reflexive interview analysis, provide a robust analytical framework.⁵⁰³

6.2.1. Declan Hill⁵⁰⁴

DH was the first contributor who, in his kind words of praise for the film, reveals his theoretical position on what he believes the research has accomplished, and going further to suggest what it can be used for. In describing it as an “archival document with [...] things put together” it is clear he considers the film as an object, albeit an object which acts as a container for a selection of ideas. This concept of the film-as-archive took the

⁵⁰¹ Refer to Appendix E036-122.

⁵⁰² Refer to Appendix E136-144.

– For each participants closing remarks refer to the following. DH – Appendix E124-126, BM – Appendix E126-130, KL – Appendix E132, NM – Appendix E135.

⁵⁰³ As outlined in Chapter 4.2.

⁵⁰⁴ Refer to Appendix E004-012.



Figure 102 - Declan Hill discussing the Davidge (or Wilshire) report.

researcher by surprise, but in hindsight it is an obvious outcome of the process. The film was originally conceived as a collection of myths relating to Belfast as outlined by a series of individuals with what could be considered a significant relationship to the city. These interpretations are all responses to positions on the physical fabric of the city and, as such, the description of these interpretations inevitably come with descriptions of the physicality which can be said to have triggered them. The film therefore serves to catalogue a series of phenomena which are interpreted as influencing the fabric of the city. The interpretative nature of these phenomena is, perhaps, not self-evident to the viewer who assumes that what they are watching is a documentary as opposed to an experimental, mythogeographic piece with no intention of exhaustively recounting the development of the city or the biographies of the individual subjects.

DH goes on to state his own position on the city, one which has become highly developed – and one could suggest are ideologically fixed – through his activism with urban pressure group Forum for Alternative Belfast. He uses

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the group's commonly-deployed methodology of comparative urbanism.

Belfast and its problems are explained by looking at similar sized industrial cities in the UK, in which it is exposed as an exception, and to the Bulgarian capital of Sofia where similarities are found.⁵⁰⁵ This comes with its own set of interpretive problems as the cities mentioned are all distinctly different, yet also share a range of physical attributes in their urban development. These elements are arranged within DH's narrative in a rhetorical manner used to support his positions.

DH closes his monologue with a discussion of the 1945 masterplan for Belfast, commonly referred to and referenced in the film as the Davidge Report.⁵⁰⁶ DH compares it with the Matthew Plan, describing it as "a complete contrast." Where Davidge proposed to retain industry and population within the city, as explained in the film Matthew proposed the removal of both. DH describes the Davidge plan as "visionary [and] stunning," speculating that if it had been implemented Belfast could have had three times the population it currently has, along with a civic infrastructure of inner-city parks interspersed between the burgeoning neighbourhoods. While the plan does indeed appear to be superior to the Matthew Plan, the subtleties of why the 1964 plan failed are perhaps overlooked, events which would undoubtedly have influenced this plan had it been implemented. Perhaps, should the film be added to, a further speculative piece like that

⁵⁰⁵ Refer to Appendix E005.

⁵⁰⁶ Refer to Appendix E009 and Chapter 2.1.2.

– Although DH often refers to this as the Wilshire Plan. This is due to the appearance of the name Wilshire on the inside of the front cover. AH appears to attach more significance to Wilshire as the architect of several modernist schools and also Cregagh Housing Estate, which appears in the film.

relating to the Brumwell Plan could be produced; an examination on what the city might be had the Davidge plan been implemented.

6.2.2. Bill Morrison⁵⁰⁷

BM challenged the topics of the film, which he describes as focusing on “Three Knights of the Realm.”⁵⁰⁸ He questions the inclusion of Brumwell Thomas and the exclusion of architect Sir Charles Lanyon, an architect who had a greater influence on the city.⁵⁰⁹ His query regarding Brumwell Thomas’ prominence in the film is in relation to the name of the corresponding myth, which appears to suggest that the film is attributing the transformation from a “neat little town” to the “city of the empire” to Thomas.⁵¹⁰ BM explains the actions of the late Victorian Belfast Corporation, who were responsible for the laying out of Royal Avenue and the city’s industrial expansion. It was, however, the intention of the film to demonstrate that the construction of the City Hall was the final act of this period, and that Thomas’s proposals for the hotel and the civic plan were in the late Victorian/Edwardian civic tradition despite being proposed in the inter-war era. It is included here to show how the civic tradition had changed and Thomas was, in effect, an architect out of time. On reflection, this is not made clear in the film and BM’s interpretation is justified.

⁵⁰⁷ Refer to Appendix E014-022.

⁵⁰⁸ Refer to Appendix E 014.

⁵⁰⁹ Charles Lanyon is often seen to be Belfast’s defining architect, building many of the fine late Victorian Buildings around the city including (amongst many others still standing and demolished) Queens University, Queens Bridge, Crumlin Road Gaol and courthouse and the remodeling of the exchange building on Waring Street.

⁵¹⁰ Refer to Appendix B5 027.



Figure 103 - Bill Morrison discussing the film

It is clear that BM has taken onboard the concept of the myth, suggesting that it is about “living with contradiction.” He advances this idea by explaining that, as both a planner and Belfast resident, “it was [BM’s] city as far as [he] was concerned but [he] had no greater claim to it than anybody who was standing in the street.”⁵¹¹ This is perhaps at odds with what one would expect an influential planner to think; as an individual who exercised a considerable degree of control over the physical development of the city one might assume that he would adopt a less reflective position. BM goes on to explain how architects were taught to believe that they were going to work on projects similar to the aspirational big-build utopian housing of Le Corbusier and the Smithsons, and that the belief that architects could have achieved more and made the city work had they been in charge is entirely misplaced. This corresponds with one of the ideas that inspired this research; the concern that well-considered and high-minded architectural theories

⁵¹¹ Refer to Appendix E016.

developed and applied by respected and conscientious practitioners can be so badly misplaced.⁵¹²

Within BM's critique there is a suggestion that there is a dissonance between the public perception of the failure Modernism – which is to blame it on the architects and planners – and architect's perceptions of themselves within this debate; which is to suggest that if they had been given complete control things would have been a lot better. No individual, nor individual profession, can be totally held accountable for the results of Modernist utopian planning; rather it was a complexity of ideologies and a complicity of physical and social phenomena which lead to this perceived failure.

6.2.3. Karen Latimer⁵¹³

KL's monologue reveals that she has a completely different interpretation of the term myth than that intended, implying that it the mélange of thoughts and actions which leads us to continue making mistakes. In this argument the multivalent and contradictory nature of the myths which are seen to comprise urban identity are viewed as negative things which, when it comes to making plans, need to be eschewed or at best consolidated and rationalised. This, KL suggests, could be achieved through appointment of a city architect or planner as an individual who would "bring together all the little bits," asserting that "the little bits are wonderful."⁵¹⁴ Sailortown is used as an example of one of these "little bits"; a thriving community which was part of yet entirely

⁵¹² Refer to Introduction.

⁵¹³ Refer to Appendix E026-030.

⁵¹⁴ Refer to Appendix E028.

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different from what Paul McLaughlin refers to as “the rest of Belfast which was much more parochial and buttoned up than [...] Sailortown.”⁵¹⁵ The desire to preserve the ‘little bits’ of the city which are so interesting while also ‘bring them all together’ is an interesting contradiction, and one which – on the face of it – is difficult to reconcile within architecture and planning. As we saw in Chapter 1, however, the contradiction between individualism and collectivism was one of the primary debates within the early planning movement and the contemporary discipline of planning retains and continues to grapple with this contradiction.

KL goes on to espouse the importance of the “bigger picture,” suggesting that this should be used to take control of the city. One could argue that this consolidation led to the decline of Sailortown as community. The Matthew Plan focused on the broader context of Belfast in its region, failing to understand areas like Sailortown as places with an identity separate from but contributing to that of the city as a whole. In the case of Sailortown it is shown that the planning ideal of the city in its context was considered at the expense of the abstracted neighbourhoods of which it is comprised. However, it could be suggested that the neighbourhoods were thought of mechanistically; as parts which constituted the whole which could easily be relocated. As the subtleties of context were not perceived to be of much consequence it was deemed appropriate to move entire neighbourhoods.⁵¹⁶

⁵¹⁵ Refer to Appendix 5.1.1.

⁵¹⁶ As proposed by the 1969 Belfast Urban Area Plan and the Matthew Plan itself. Refer to Chapters 1.1.3 and 1.1.4.

She appears tacitly aware of these contradictions in her “mélange of thoughts” which raise a set of problematic and important issues.⁵¹⁷

6.2.4. Niall McBrierty⁵¹⁸

NM’s response feels the most theoretically aware. He describes the project’s focus on process as opposed to a product as being inherently non-ideological, and discusses problematic issue of completing an object and effectively ending the process. Drawing a parallel between three concerns addressed throughout the film – civic pride, high-rise utopianism and social housing – NM suggests that the issue which connects all three is the concept of state ownership. The City Hall, along with the proposed civic gardens, involved the creation of a state-space not owned by any individual citizen. Similarly, the big-build utopianism proposed and precipitated by Matthew created monolithic state-spaces across the city, this time in the form of social housing. Brett – in his approach to both conservation and housing – appears to have been struggling with this issue in attempting to retain the embodied memories of the physical fabric and community which constitutes place, along with attempting to provide suitable, good quality housing on behalf of the state.

NM advances this nuanced argument by echoing BM’s suggestion that part of the problem lies in architectural education. “Everybody⁵¹⁹ wants to be exceptional [...] it’s not enough to be competent [...] but actually competence

⁵¹⁷ Refer to Appendix E030.

⁵¹⁸ Refer to Appendix D032-33.

⁵¹⁹ In reference to students but construed more broadly as architects.

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is what is required [...] not exceptionality.”⁵²⁰ This, he suggests, is possibly the difficulty with the high-rise housing – in particular the Divis complex – in that while the ideas indeed exceptional and appear to be sociologically sound, the practical application lacked competence.

6.2.5. Contributions from the floor⁵²¹

The questions and comments from the floor revisited and elaborated on many of the issues highlighted by the film. As such, a number of these ad-hoc contributions are made by individuals who were interviewed for the film. This was an interesting and satisfying outcome as the film was attempting to create a dialogue between the viewpoints expressed in the interviews, and in effect the panel discussion becomes a literal manifestation of this desire; the film taking its place as part of the methodological process rather than a product.

Dick Mackenzie was the first contributor, directly answering DH’s question regarding the failure of the Davidge Plan - “What happened in 1945?”⁵²² The discussion immediately became a site of knowledge creation, fleshing out and expanding on both the content of the film and the monologues. Between DM and Erskine Holmes, the background to the political wrangling which lead to the appointment of Robert Matthew as outlined by Miles Glendinning is built upon.⁵²³ This creates a clear and monolithic narrative connecting DH’s

⁵²⁰ Refer to Appendix E033.

⁵²¹ Refer to Appendix E37-122.

⁵²² Refer to Appendix E009.

⁵²³ Refer to Appendix E 068.

– Refer to Appendix B 042 and C1 036.

description of the 1945 plan and MG's explanation for the commissioning of the new plan, and beyond.

The Northern Ireland Government's fear of the perceived connection between Planning and Communism lead to only small parts of this plan being implemented.⁵²⁴ In addition to this, there was also a power struggle between Belfast City Council – who wanted to extend the boundary of the city to accommodate more housing – and the relatively young Northern Irish Parliament. This lead to the political maneuvering of civil servants John Oliver and Ronald Green as described by Glendinning which allowed them to renegotiate the boundary as long as this was done by an external consultant in the form of visionary architect-planner Robert Matthew. This significant narrative emerged from the diverse and complex mixed methodological approach of the research, deriving as it does from a range of first and second-hand sources through the pre-interview research, the interviews, the film and post-film discussion panel.

The discussion concludes with a set of rather provocative observations from NM regarding the proposed appointment of a city architect, a theme which surfaced several times throughout the discussion. NM's position on this, he acknowledges, contradicts the statements expressed in his monologue but stands as evidence to the discussion as a site of knowledge creation and the non-ideological process at work.⁵²⁵ NM suggests that any system which understands the concept of the city as a process and any sort of system

⁵²⁴ Including Cregagh Estate, the Sydenham Bypass and the widening of Bridge Street.

⁵²⁵ Refer to Appendix E116.

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which recognises it will inevitably enable speculation. Much like our own process of dwelling, we assess the perceived phenomena which constitutes our environment and speculate on how we can change it to improve our situation. This enables us to engage in the process of building to alter that environment. This is what occurs through property speculation. However, this process is now intimately bound to the economic system meaning that those speculating and affecting the environment and space of the city are 'building' for their own means of dwelling which are often far removed from the physical environment they propose to change.

Therefore, NM proposes, an individual in the form of a city architect is required to safeguard this process and ensure a level of civic accountability; someone who creates and remains aware of KL's 'bigger picture.' This is coupled with the proposed separation of the planning process from politics, similar to the distinction between social housing and the political process precipitated by the establishment of the Housing Executive. The other panel members appear to receive this idea with consternation, with KL referring to the city architect as "a benevolent dictator."⁵²⁶ BM, however, describes a distinction between two approaches to planning; one being the imposition of a dictatorial masterplan and what is humorously and disparagingly referred to as "disjointed incrementalism."⁵²⁷

This is a return to the contradiction outlined by KL, in that the incrementalist approach is concerned with the 'little bits,' with regards to both the city and

⁵²⁶ Refer to Appendix E116.

⁵²⁷ Refer to Appendix E114.

policy. This approach is criticised for its lack of a 'bigger picture,' yet large-scale utopian planning is blamed for an apparent disregard the 'little bits.'

The immediate conclusion one could draw from this conversation, therefore, is that what is required is a hermeneutic oscillation between the two.

Conclusion

Conclusion

Summary of Findings

What effect has the discipline of planning had on the City of Belfast?

Can such a critique permit the development of a new practice-based mixed methodology which describes the city as a process rather than a product?

This thesis has sought to develop a new practice-based mixed methodology for interrogating the urban condition, one which sets itself apart from the ideological approaches which are reflexively adopted by architects and planners. In analysing the effects of a series of masterplans have had on the city of Belfast, this thesis asserts that the 'science' of urban planning did not result – as was hoped – in the production of environments suitable and pleasing to society as a collection of diverse individuals

The planning documents analysed in Chapter 1 took particular positions on the city, interpreting urban phenomena in such a way as to draw specific conclusions. In the case of the Belfast Urban Motorway plan this appears to be post-rationalised in order to validate a decision which had already been taken. Similarly, the Belfast Metropolitan Area Plan was beset by problems of interpretation compounded a protracted and costly consultation period. The plan itself may have been far reaching and entirely democratic, but the dramatic differences in interpretation of those implementing the plan imply that the apparently troublesome subjective process continues after the creation of an objective plan.

On the other hand, the examination of the poetic works located positions and revelations relating to the physical and social make-up of the city. These provide abstract ways of evaluating what the city means to individuals in a way which the planning documents overlook. Where Chapter 1 shows that apparently subjective documents relating to a place have been driven by subjective opinions, Chapter 2 demonstrates that objective observations can be drawn from apparently subjective representations of the city. The new practice-based mixed methodology developed throughout the rest of the thesis seeks to deny the apparently irreconcilable division between objectivity and subjectivity. Rather it seeks to accept that both occur simultaneously and – if permitted to coexist – serve to compliment and enrich one another.

The early experiments all attempted to achieve this balance, but inevitably failed to robustly challenge the duality of the subject and the object. For the researcher, this demonstrated how insidious this mode of thinking can be. The process of creating the initial maps along with the early walking, video and GPS experiments was useful for the researcher, but the products were stultified and unremarkable. No matter how revealing the process of creating the object, this is largely lost in the objectified nature of the product. The application of mythogeography proved revelatory for the research. The subtle redefinition of the term ‘myth’ implies that urban understanding derives from individual interpretation and not from the ‘reality’ of the city itself.⁵²⁸ As these interpretations become commodified they are increasingly perceived to be ‘truth’ despite being entirely arbitrary. The complex phenomena of the city

⁵²⁸ As a deployment of the tactics of psychogeography, albeit with a subtle yet vital theoretical shift. See Chapter 1.4 and 3.2 for more on this.

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can be subjected to a wide varied range of interpretation, each of which is theoretically equally as valid as the other.

The simultaneous development of mythogeographic film and the reflexive interviews allowed the researcher to interrogate a series of urban narratives perceived as being formative in their own understanding of the city, and to set these against the interpretations of the interviewees. Further than this, the film exposes elements of the process of its production – the montaging of images and audio reveals elements of the researcher's intent which can then be called into question, agreed with or rejected. This was demonstrated by the panel discussion, with each contributor adopting a position on the city which, when phrased as a response to the film, can be contrasted and challenged against the positions of others.

The research interviews profoundly challenged the views of the researcher, whose views prior to these conversations were somewhat in-line with those of the Forum for Alternative Belfast. In their critique of Belfast's contemporary urban condition, the Forum appear to largely blame those who created the masterplans, with Robert Matthew having a significant bearing on them all. The conversations revealed a distinct disengagement on the part of architects in the planning of the city. The uncoupling of architecture and planning appears to have begun in the inter-war period as evidenced by Brumwell Thomas' plans and ideas being rejected during this era. The planner's desire for an improved urban realm for the benefit of all its citizens is a distinctly socialist ideal, focused on collective society. Architecture, however, appears to be much more focused on "image and individualism,"

self-contained building projects and the process of getting work.⁵²⁹

Regardless of how flawed this approach appears to be, there appears to have been a desire to maintain this status quo. Brumwell Thomas, Robert Matthew and Charles Brett attempted, to varying degrees, to maintain the balance between a concern for individual endeavour and the collective benefit. As such, each is viewed with a level of suspicion by those who were invested in one aspect or the other; individualism or collectivity.

The film attempts to avoid leading the viewer to a specific conclusion, choosing rather to convey the views and data expressed by the interviews rather than providing an interpretation. In this way - it is hoped - the viewer's opinions and biases can be challenging in a similar way to the interviewer's. As such, the viewer can develop a more nuanced and informed interpretation of the city. This outcome was tested during the panel discussion, with the members of the panel being asked to simply respond to the film.

Interestingly, much of the discussion focused on the distinction between context and object, as demonstrated by Karen Latimer's struggle to reconcile the "little bits" of the city with the "bigger picture" and Bill Morrison's suggestion that we should "live with contradiction." It appears that, in as much as these issues constitute a problem, a non-ideological solution would value the process over the product.

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Future Research

This thesis has dealt with a breadth of theoretical fields and topics of interest.⁵³⁰ It is felt by the researcher that there was not enough time to fully flesh out these ideas and explore their potential impact of architecture and urbanism. In addition to this, a series of findings relating to the physical development of Belfast were revealed. Brumwell Thomas' Beaux Arts intentions for the city including the Royal Ulster Hotel and the triple-square plan are documented in this thesis for the first time.⁵³¹ The reasons for both projects being unrealised, in particular the collapse of the Hotel project, could potentially be revealing with regards to the interwar era and the transitional period between Victorian urbanism and the early modernist city. Similar findings could also be drawn from an investigation of the 1945 Davidge Report with regards to why this report was commissioned, how it was devised, what affect it had on the city and why so little of it was implemented. This is addressed in the panel discussion; however more in-depth work is required to expose what happened during this era and the difficulties in the planning system it highlighted which went unaddressed until the Matthew Plan in 1963.

⁵³⁰ Including social neuroscience, reflexive sociology and the perceived 'failure' of modernism.

⁵³¹ To the knowledge of the researcher. The papers relating to this were discovered uncatalogued in the PRONI archive, implying that they had not yet been read. They were presumably deposited in PRONI when the solicitor's firm L'Estrange and Brett merged with McGrigor's solicitor's in 2012.

As such, there are a host of potential avenues of future research identifiable within the initial Chapters of this thesis. These include:

- Did Modernism Fail Belfast?
- A Reflexive Approach to Public Consultation in Planning
- The Royal Ulster Hotel, the Decline of Victoriana
- The Davidge Report, early planning in Belfast/Northern Ireland
- W.R.Davidge and R.S.Wilshire, the birth of modern Belfast
- Belfast 1945-2004, A Planning Narrative

The methodology developed throughout this thesis is intended to create an enriched understanding of place which can then be used to formulate more socially attuned urban proposals. The methodology was developed through experimental drifting, with various mapping techniques being deployed and critiqued until what might be referred to as mytho-cinematics emerged. It is felt that further drifting is required to further explore how this methodology could be deployed by architects and planners in developing urban proposals. This, it is felt, could possibly be carried out on cities and locations other than Belfast to explore its usefulness and relevance.

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This leads to further series of avenues of future research with a focus on this mixed methodology:

- Can the methodology be applied to other cities?⁵³²
- Can the methodology be used to examine specific sites, larger regions or even social groups?⁵³³
- Can it be used in public participation exercises?
- Can it be used a pedagogical tool for architects/planners?
- Can it be used to empower local communities concerned about development proposals?⁵³⁴

This thesis, it's corresponding films and maps and the research interviews led to a rich and vivid picture of the city of Belfast. The discussions, representations and narratives presented here, while varying in scope, media and outlook combine to create an image of the city which presents the city from multiple angles. It has demonstrated the difficulties of interpreting the urban environment, and the damage which can be caused when these interpretations form the basis of urban or architectural proposals. It is hoped that this thesis provides those concerned with developing a reflexively aware and balanced interpretation of the city with a methodology for doing so.

⁵³² This is a potentially broad avenue. If the drifting approach is taken seriously the one might take a very different route and not begin making films. Whereas one could adopt the methodology as a monolithic object and repeat each step as it occurred here.

⁵³³ The researcher has begun developing a film examining a particular social group in Northern Ireland. This is still in its early stages but is already proving fruitful.

⁵³⁴ The empowerment of the community is of particular relevance in Northern Ireland at present, with local government reform introducing the concept of 'Community Planning.' This, it is intended, will create what is known as the 'Belfast Agenda,' a community plan for Belfast developed "in partnership with key city partners, residents and community organisations." The development of effective public consultations methodologies which avoid the problems suffered by BMAP are therefore a priority.

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Appendix A – Historical Narrative of the City of Belfast

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George Benn's Victorian history of Belfast, and arguably the city's most in-depth to date, begins by stating that "Belfast, as a town, has no ancient history," before moving swiftly on to the settlement founded by the Anglo-Normans. After Benn, Jonathan Bardon's *Belfast: an Illustrated History*, first published in 1982 and widely considered to be the contemporary definitive history of the city, has more to say about the location prior to the 17th century; this, however amounts to no more than a paragraph speculating about 'mesolithic man' on the Malone Ridge. As explained in Ruairí Ó Baoill's Archaeological history of the city this is partly due to virtually no archaeological activity taking place in the area until 1981; but this thesis asserts that, in a larger sense, this is due to the location in question not being considered a 'place' until the 1600s. Once named, a space is a place capable of being understood and, therefore, given a narrative. Belfast's numerous written histories begin to describe a hierarchy of this labelling, beginning with a simple description of use and culminating in the multifaceted political entity of today.

A.1. Becoming a place (c.7000BC to 1570AD)

Both historian Jonathan Bardon and archaeologist Ruairí Ó Baoill begin with descriptions of Belfast's site; Ó Baoill being purposefully dry and descriptive in this endeavour and Bardon, using primary sources and poetic interpretation, being arguably much less objective. This applies broadly throughout both books, although the frequent use of watercolour renderings in Ó Baoill make leaps and assumptions breaking the scientific, evidence based text with vivid interpretations.

Both describe the site as the location of an estuary where a host of rivers converge into a larger one which flows from southwest to northeast, before discharging into a Lough. The estuary is bounded to the west, northeast and southeast by high ground, hills gently rising to the east and mountains rising steeply to the west, creating a valley which narrows to the southwest. A small ridge runs down the centre of the southern section of this valley. Bardon uses some first-hand literary sources to describe the beauty of the location along with the supposed imperfect topographical features to explain Belfast's lack of 'ancient history,' while Ó Baoill adheres to the geological makeup of these features, also using them to suggest why there is little evidence of a settlement in the location of Belfast's contemporary city centre, but by no means discounting it's possible, indeed probable, existence. Most sources agree that the site conditions were less than ideal for the establishment of a settlement.

Both writers suggest that the estuarine nature of the site would have rendered it uninhabitable as it would have been prone to flooding, but Ó Baoill ventures further in suggesting that c.7000 BC the south-western portion of the Lough would have been dry. However, by c.4000 BC the area would have been inundated, and indeed by c.3500 BC sea levels would have been considerably higher than they are currently, meaning that the majority of the site would have been underwater. It therefore appears likely that the area was occupied before the inundation which forced settlers to higher ground, but that all physical evidence of this has since been washed out into

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the Lough or buried under the considerable estuarine deposits on which the city now rests.

As Bardon suggests and Ó Baoill provides evidence for, the aforementioned ridge in the southern end of the valley would appear to have been the centre of a prehistoric settlement. Along the ridge, which runs for approximately five kilometres northeast to southwest, evidence of several prehistoric route-ways have been discovered.

Ó Baoill suggests that two key routes can be identified here; one running the length of the ridge and the other bisecting the ridge from northwest to southeast terminating at the river, suggesting that this was the first bridging or fording point. This route would have directly linked the settlement on the ridge with the most prominent Neolithic site in the area, a significant megalithic passage tomb, or dolmen, situated slightly off-centre within a circular henge measuring 200 meters in diameter. In a fleeting moment of interpretation Ó Baoill suggests that there could have been a ceremonial link between the two; the ridge being the “land of the living” on the west bank of the river and the henge being the “land of the dead” on the east.

Ó Baoill describes how c.2000 BC the sea levels receded, reducing the width of river and creating several smaller streams with sources in the higher ground to the east and west. Two such streams discharged into the river within yards of each other. These tidal forces caused a sandbank to form, creating a natural fording point across the watercourse. This quirk of nature

afforded a degree of importance on the area, being one of only two crossing points, the other one being some six kilometres to the south as previously described. Ó Baoill outlines some evidence of Bronze and Iron Age activity around the crossing, including the establishment of a 'rath,' or ring fort, on an escarpment overlooking the area to the northwest named 'McArt's Fort' where, it is rumoured, the incumbent Gaelic clans crowned their kings.

The most significant settlement on the lower lying areas appears to have occurred c.500AD. The area at this stage was ruled by the Ulidians, a Gaelic clan who spoke traditional Irish, and as such the place came to have a name; the northerly stream came to be known as the 'Fearsat' or Farset, which approximately translates as 'The Sandbank.' A battle at Fearsat was recorded in the Annals of the Four Masters, between the Ulidians and the Cruithni, which, according to Bardon, gives the place its first mention in history while also alluding to the strategic importance of the crossing and the acrimonious relationships amongst the resident clans of Gaelic Ireland. The southernmost stream became known as the Owenvarragh, which translates as 'Black Staff,' supposedly referring to wooden staves driven down into the ford to make the crossing easier, turning black as they weathered in the estuarine mud.

Benn, Bardon and Ó Baoill all mention a church being constructed on higher ground some three kilometres northwest of the ford. No exact date for this church is known but, given the name of the area changing from 'White Church' to 'Sean Chill,' or Old Church, from an early time Ó Baoill suggests that it must have been built close to 500AD and the introduction of

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Christianity to the island. A second church is mentioned in the papal taxation records of 1306, but again thought to be much older. Known in Latin as 'Capello de Vado,' or the 'Chapel of the Ford,' the building is thought to have sat on the small promontory between the Farset and Owenvarragh as they converged on the Lagan. In his poetic book of 'historical sketches,' Cathal O'Byrne suggests that, as the ford over the river was prone to flooding and washing travellers out into the Lough without warning, the chapel was built there for pilgrims to pray for safe passage over the waterway.

Bardon tells us that in 1177 the Anglo-Normans landed in Ireland and that a young knight, John De Courcy, established a fortification at the harbour of Carraig Fhearghais, or 'the Rock of Fergus,' 15km north east of Farset, on the western shore of the Lough. Bardon tells us that a significant English stronghold developed here, and was of such importance that the Lough became known as Carrickfergus Lough, an anglicised version of the old Gaelic name and the first of many strategic reinterpretations in this historical narrative. De Courcy also saw fit to construct a fortification at 'Le Ford,' as the area was known to the Normans. These three elements, ford, church and castle, Benn suggests, are what "made the locality known in the early days." These three distinguishing features began to make the locality a 'place'; a defined area that could be understood. As such it was deemed necessary to name the place; 'Beal Fiersde,' or 'the approach to the ford,' a name often anglicised to 'Belfirste,' 'Bealfaste,' or contemporaneously 'Belfast,' to list but a few of the different spellings in historical accounts from this time. This fluidity of language begins to suggest the unfixed nature of the 'placeness' of

the area during this time, a lack of definition of space which would be exploited by those with a specific epistemological agenda in the years to come.

A.2. Becoming ideology (1570 to 1603)

Benn's second Chapter opens by stating that "the reign of Elizabeth commences the true era of modern Irish history." The historian goes on to suggest that due to the "materials" increasing, "the interest the narrative excites (is) greater." Benn, writing in what was to be arguably the final great imperial era of the British monarchy, no doubt enjoyed the mythologising of the beginnings of the empire. More than this, the Elizabethan era marked the English commodification of the Irish landscape and the imposition of a set of fixed, obtuse epistemological relationships on the island. Bardon explains that the events of the English reformation, religious conflict across Europe and the deteriorating relations between England and Spain led Queen Elizabeth to attempt to assert control over Ireland, lest it become a back door for invasion or a haven for disaffected Englishmen. The Elizabethan conquest of Ireland was brutal and swift, but Ulster, the anglicised name for 'Uladh's Tir' or 'Territory of the Ulidians,' was now ruled by the Gaelic clan of O'Neill. Both Benn and O'Byrne allude to the trouble the O'Neill's caused for the English campaign of conquest, attested by the amount of times the castle at Belfast changed hands, was destroyed or entirely rebuilt, and perhaps further evidence of the epistemological and internecine conflict which would, as Bardon poetically implies, leave a long-lasting imprint on the 'place' of Belfast for generations to come.

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There are suggestions that the Elizabethan era was the first-time Ulster was mapped. Cartographers such as Josias Bodley and Thomas Raven were dispatched to Ireland's most savage and unruly province to survey, observe and catalogue the physical and social landscape and create representations of their interpretations. The Gaelic chieftains were possibly reluctant to map their territory, perhaps out of some fear that the information, should it be stolen, benefit their enemies. Therefore, the Elizabethan maps, whilst initially created for practical reasons, documented and propagated an English understanding of the landscape, replacing that of the incumbent populous. The translation of place names, the imposition of the English county system and the documentation of physical resources was not only used to plan the occupation of Ireland, but also began to document the space as a narrative for the first time. Ulster undoubtedly had a rich and vibrant history prior to the Elizabethan war of conquest, but this was essentially overwritten by the beginning of the 17th century in the simple representation of the English interpretation of the land. Later maps of this period were created explicitly for purposes of propaganda, perhaps showing a developing awareness of the power of representing space in this way.

As already suggested, Ulster proved the hardest Irish province to tame thanks to the O'Neill clan who had strongholds in county Tyrone and in Clandeboyne, which comprised most of County Down and the area immediately adjacent to Carrickfergus Lough, including Belfast. Benn goes into a lot of detail on the politics and relationships in these wars, dedicating three Chapters to them, where Bardon permits them half a Chapter. Benn

describes at length the plight of Sir Brian McPhelim O'Neill, head of the Clandeboye O'Neills and owner by birthright of the Castle at Belfast, who appeared to enjoy good relations with the English crown in the late 1560s. Despite being made a knight of the realm and striking a mutually favourable deal with English forces to keep his land, there appears to have been multiple attempts to supplant Sir Brian with English Lords and Earls. Benn goes as far to suggest that the English crown treated the Clandeboye O'Neills with 'duplicity' during this time. The relationship certainly ebbed and flowed over the next decade, but both Bardon and Benn concentrate on Sir Brian's, and consequently the O'Neill dynasty's, unfortunate demise.

Bardon offers a rather one-sided view, explaining how, in 1574 after a prolonged period of acrimony and bloodshed, Sir Brian entered into a truce with the Earl of Essex - Sir Walter Devereux, who was granted the lands of Clandeboye and the Castle of Belfast by the crown, supplanting Sir Brian and, according to Benn, denying him of his ancestral home. The truce was celebrated with three days of feasting at Belfast Castle. According to Bardon on the final day of festivities, without warning, Essex's men slaughtered over one hundred O'Neill men while they were eating and drinking in the encampment around the fortification, seizing Sir Brian along with his wife and brother before sending them to Dublin where they were cut in quarters to set an example to the rebellious Ulster men. Benn offers this account along with an alternative account from Essex and his followers, which claims that Sir Brian was conspiring to rebel against the Crown's forces in Ulster and reclaim his lands by force, also that Sir Brian had been subjected to a fair trial prior to his punishment. Despite these mixed reports, both writers appear

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to side with O'Neill; Bardon in a more reserved and possibly suppressed fashion, while Benn poetically remonstrates on the unjust actions of Essex against the understandably rebellious chieftain, whose dynasty gradually declined in the thirty years or so after his death.

Bardon implies that the brutal treatment of Sir Brian lead to a rebellion from the O'Neills culminating in Essex's withdrawal from Clandeboye in 1575 and that his death in 1576 was in some way connected to this defeat. Benn, however, describes the dealings in and around Belfast as carrying on as normal after the death of Sir Brian, and Essex's death is only mentioned in passing. Bardon, perhaps willing some sort of justice for the seemingly underhanded way O'Neill was treated, appears to be mythologising Essex's death in constructing a fully interconnected narrative around it. Benn's revenge on Essex seems much more benign; where Sir Brian's demise was documented in several romanticised paragraphs, anthropomorphising the very landscape of Clandeboye as it laments the loss of it's king, Essex is afforded a single sentence - "He died in Dublin in 1576, and his name therefore ceases to be heard of in connection with Clannaboye." Here, his passing seems of little consequence to the history of Belfast.

Benn describes how the acrimony between the Crown and the rebellious O'Neills continued, with each 'side' seemingly gaining or losing the upper hand from one week to the next. Hugh, chieftain of the Tyrone O'Neills, led a rebellion against the English, while the Clandeboye O'Neills, Sir Brian's family, wavered between supporting the crown and their Tyrone brethren.

Gradually, using starvation and famine as opposed to all out warfare, the forces of the crown beat the O'Neills into submission. Sir Arthur Chichester, brother of English General Sir John Chichester who had been killed in the war of conquest, was given the Castle of Belfast and the lands of upper and lower Clandeboye. Much is made of the decline and humiliation of the Clandeboye O'Neills in both Benn and Bardon.

The head of the O'Neills at the close of the 16th century was Conn O'Neill, who was spared punishment due to his loyalty to the Crown during the Tyrone rebellion. However, his men got involved in a petty fight with the Queen's men in Ballymacarrat, a small settlement on the east side of Lagan named after one of Conn's great ancestors; after which he was imprisoned in his home at Castlereagh, or 'Grey Castle.' He was released by Scottish planters of 'The Ardes,' the English name for southern Clandeboye, in return for selling off his lands to be used by the plantation.

So ended the rule of the great O'Neills in Clandeboye. Bardon suggest that "only a foetid stream in East Belfast, the Connswater, preserves his memory today." With Sir Arthur Chichester, however, a new Belfast dynasty was established and, according to many of the histories, the true narrative of Belfast begins.

A.3. Becoming a town (1603 to 1785)

Up to 1603, the year Sir Arthur Chichester was granted the land, there are a few mentions of Belfast as a settlement or town. When the Earl of Essex set upon the O'Neill men at the feast, he described the men he killed as being

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“lodged in the town.” However, after the incident, Essex was still determined to establish a ‘corporate town’ at the site, implying that the town discussed previously was limited in size, or was perhaps a small military encampment around the castle. Belfast only begins to be described as a town in connection with Chichester, with an initial decision, it appears, being to relocate the parish church from Shankill (previously Sean Chill) to the Chapel at the Ford. The old timber construction was demolished and a permanent stone structure built, and with that, it was changed from Catholic to Protestant in keeping with the current state of the ongoing English Reformation.

The informal track previously connecting the ford, church and castle became Belfast’s first street, becoming known early on as ‘High Street’ when a second thoroughfare, referred to initially as ‘Back Street,’ was established to the north. This was the beginning of a limited but significant expansion leading to Bardon’s description of the town in the early seventeenth century as comprising of eighty-three acres, five streets, a castle, a church and the somewhat more reliable new Long Bridge in place of the treacherous natural ford.

This leads to, arguably, Ireland’s most important role in national politics, a series of events which continue to define the region to this day - the Williamite Jacobite conflict. Benn describes how, in the run up to the relief of Derry in 1689 and the events of 1690, much of the region was sympathetic to the incumbent Catholic monarch, James II, although the King’s defeat at the

siege of Londonderry had started to breed dissent. Benn explains that Belfast “assume(d) once more a rather important position in the events of the approaching war,” although this appears to be an exaggeration on the historian’s part, perhaps to enable his vivid description of the complex pivotal period in the history of Britain and Ireland within the context of a history of Belfast. According to Bardon's description the complicated politics of this time had little physical affect on the town, which is perhaps unsurprising considering the scale of the settlement at the time, which was subservient to Carrickfergus.

It is true, however, that Belfast Lough was selected as the landing point for the Duke of Schomberg, who took Belfast for the Prince, and later William himself on his way to victory at the Boyne and Aughrim. The future king spent around four days in Belfast, attending Sunday worship at the Corporation Church, and Benn points to a series of contemporaneous reports describing a substantial military encampment around the town from Schomberg's landing until the Prince's departure.

News of William's success was greeted with joy by the majority Protestant Belfast Corporation, but the town's role in the conflict was minimal. The repercussions of these events, however, would be felt for the centuries to come, apparently amplifying as time progressed. In the immediately proceeding century the town became known for it's radicalism, particularly in the face of the Penal Laws which attempted to force Catholics and dissenting Protestants, including the Presbyterians who dominated the Belfast Corporation, to conform to the state established Anglican Church. This lead

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to the foundation of a group referred to as the National Volunteers, which would later transmute into the Society of United Irishmen in 1791. Inspired by the French Revolution and originally focussed on uniting Irishmen of all faiths, the United Irishmen counted many of Belfast's 'great and good' amongst it's ranks, most notably Henry Joy McCracken whose mother was daughter of Francis Joy, founder of the Belfast News, later the Newsletter, the oldest English language newspaper still in circulation.

Benn and Bardon both describe how this group of largely wealthy Presbyterians made a pact at the summit of the symbolically fecund Cave Hill, the former seat of the O'Neills, who had ferociously protected the area from the English but who eventually succumbed to aggressive Elizabethan modernisation. This pact, made in the presence of Theobald Wolfe Tone, the revolutionary politician widely regarded to be the originator of Irish Republicanism, saw the United Irishmen's aims of the removal of the English from Ireland becoming clear; making a "solemn obligation...never to desist in [their] efforts until [they] had subverted the authority of England over our country and asserted her independence."

An interesting set of circumstances considering the current accepted narrative of the socio-political makeup of the conflict, a simplistic religious binary and corresponding and unwavering stance on Ireland's position within the United Kingdom. Aware of the rising discontent and understandably concerned by the success of the French Revolution, English general Gerard Lake took a hard stance of the rebellious north and Belfast which he

suggested was where "every act of sedition" originated from. Bardon describes how the genera imposed martial law on the town, demanding all arms be surrendered before flooding the streets with English troops, Lake's aim was to propagate a feeling of "terror" in the town to "keep (the citizens) in order."

This was a tactic which largely worked. By the time of the 1798 rebellion, the risings first occurred in Leinster, Carlow and Kildare, spreading to the north a month later when Henry Joy McCracken led a small force into county Antrim. The militia was easily routed, but McCracken evaded capture for just over a month until he was captured in Carrickfergus and hung before the Market House on High Street on 16th July 1798.

By the early eighteenth century the great ebb and flow of industries through Belfast had begun; cotton, linen, tobacco, rope, ships and aircraft - all competing to be the defining force behind the city's development. It was these monumental movements which began to inspire a different sort of development to the incremental and ad hoc nature of Belfast up to this point; the large-scale planning of the city.

A.4 The Planned City (1785 onwards)

'Planning,' as a discipline, cannot be said to have existed before the late 19th century. The planning of human endeavour with regards to altering or creating specific spatial relationships, however, goes back much further, arguably beginning when Neolithic man began to clear the forested Malone Ridge in order to create permanent settlements and farm animals. This,

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however, could be said to be over reductive. Bardon suggests that in the mid 18th century the fifth Earl of Donegal imposed a set of building standards in the primary streets and thoroughfares, including set building heights and fines for inappropriate disposal of rubbish and sewage to bring a sense of civic order to the town. However, the first act of planning in Belfast with regards to a large-scale concerted effort to change the physical environment to the supposed benefit of 'the city,' could be said to be the Victorian alterations to the River Lagan.

According to Ó Baoill, and the composite map created by Raymond Gillespie and Stephen Royle, at the point where it passed through the city the Lagan was previously around six times wider than it is today; the river itself being relatively narrow but with an expansive tidal estuary and floodplain. Despite the town being a thriving port, the river frequently was too shallow for large boats to make it to the docks at the top of High Street, with many ships having to stop at the 'Garmoyle pool' some three miles north of the city, with small row boats conveying passengers to the city centre. The river which had originally made Belfast a place, but had also meant that it failed to develop into a settlement until the 17th century, was now limiting the industrial expansion of the town. The 'Ballast Board,' established in 1785 to improve the docks, began by establishing new docks along the western banks of the Lagan. This however did not solve the unpredictable depth of the tidal mudflats between the shore and the Garmoyle pool. In 1847 the Board was replaced by the much more progressive and adventurous 'Belfast Harbour Commissioners,' who, within six months of being established, had set into

motion a plan to create a channel connecting the pool to the newly built Clarendon docks. The channel was named the Victoria channel, and was completed by railway engineer, William Dargan.

The excavated estuarine mud was used to create a new island on the east side of the river, initially to redirect the river further and named 'Dargan's Island,' but was then developed into 'Queen's Island,' a pleasure resort complete with its own Crystal Palace. The efforts of these Victorian engineers are largely considered to have been key to the town's industrial development in the last half of the 19th century, resulting in the development of the famous Harland & Wolff shipyard, the granting of city status in 1888 and the subsequent population explosion in the early 20th century. These developments, however, while they may have had civic implications including the establishment of Queen's Island, the creation of jobs and the influx of people, were largely industrial and based on the accumulation of capital and, therefore, could not be referred to as civic design as such. It did, however, lead to a sense of civic pride and, arguably, Belfast's first planned urban development.

The White Linen Hall, opened in 1784, inadvertently created a civic anchor-point in the town. This subtle yet handsome building was arranged around a central courtyard with a grand avenue, cutting across what used to be the grounds of Belfast Castle, connecting the hall with High Street to the north, initially called Linen Hall Street and later Donegal Place. As the town grew the land around the White Linen Hall, now referred to as Donegal Square, was subsumed and two other grand avenues, Chichester Street and

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Wellington Place, were constructed in front of it running east to west. As the land to the south of Belfast developed over the course the 19th century, including the construction of Queen's college, the centre of the town drifted from the Assembly Rooms on Waring Street to Donegal Square.

This new anchor point was further enhanced in the early 1880s when the narrow land of Hercules Street, which extended north from the junction of High Street and Donegal Place to York Street, was demolished and a grand Boulevard built in it's place. Named Royal Avenue, it's construction caused the rehousing of some four thousand people and is, possibly, the first large-scale urban development in the city. This grand civic layout was completed by the construction of a new City Hall on the site of the old White Linen Hall, commissioned when Victoria granted Belfast town status in 1888. Completed in 1900 to the plans of Alfred Brumwell Thomas, an enigmatic young architect from London, the City Hall was criticised for being constructed at a time of economic hardship for the new city, and for it's over exuberant and over-wrought decoration. Thomas' design relationship with the Belfast continued up until the mid-twenties, although these designs remained, for various reasons, unrealised.

The next step in the 'Planned City' came in 1945, with what might be the first time the discipline of contemporary planning came to the city. Under the direction of English planning consultant W.R.Davidge, two reports along with a corresponding civic plan was drawn up addressing pressing issues including housing and distribution of industries, and forecasting future

problems related to transport infrastructure. The bold plans for street widening in the city centre balanced with the creation of a series of civic plazas went largely unrealised, but the proposals related to housing had a significant affect on life in the city.

The Blitz had exposed Belfast's housing crisis, demonstrating how the periphery of the city centre was dominated by crumbling Victorian slums with inadequate spatial standards and poor spatial standards. The Davidge report proposed a campaign of slum replacement, demolishing the outmoded housing and replacing it with larger dwellings. This, of course, lead to the problem of rehousing people as bigger homes meant less housing units. Davidge's solution to this problem was suburban housing estates, one such estate being Cregagh Housing Estate, arguably one of the most successful modernist housing areas in the city.

As has been suggested, except for this slum clearance exercise and some limited building work (Cregagh, the Sydenham Bypass, the widening of Bridge Street) the Davidge plan went largely unrealised. An emerging set of radical liberal civil servants in the early 1960s, however, managed to bring about an even bolder new plan for the city, building on the Davidge proposals and responding to the now critical crisis of traffic congestion in the rapidly expanding city of Belfast. Bringing in another 'foreign' planning expert, this time Scottish architect-planner Robert H. Matthew, a new plan was commissioned proposing a 'Stopline,' which would halt the relentless outward expansion of the town along with the expansion of a series of satellite towns, including the establishment of a New-Town, to soak up the overspill of

population. Along with this, a series of road plans was developed, including a motorway ringroad encircling the city centre. These plans were largely implemented, and much had begun by the end of the 1960s, although the beginning of the contemporary 'Troubles' was to severely disrupt work throughout the 1970s and early '80s.

A.5 Conclusions

The city today continues to suffer from a range of urban difficulties. It is difficult to say if these are the fault of the 'Troubles' or of the actions of the planners. Similarly, it appears easy to look back right to the beginning of this historical narrative of the town, and see the traces of that early settlement based on that promontory between the Farset and Owenvarragh. The path of High Street, now following the old river, connecting Castle Place, site of the old castle, with the Corporation Church, now St George's church, is still a highly legible urban layout. Echoes of that original settlement are clearly visible.

What is not clear is whether these events were significant because they affected the fabric of the city, or if they affected the fabric of the city because they were significant. Is it not profoundly arrogant to suggest that the only significant events are the ones which have an impact on us? Yet, we can only value phenomena once we understand it within a context which directly affects us, otherwise we wouldn't be aware of its existence. Thus the slight curve in High Street, the gentle lean of the Albert Clock and the nondescript outflow pipe in the retaining wall which now forms the banks of the Lagan

betray the route of the subterranean Farset, the watercourse which gave Belfast's its name and meaning, only to those who are already aware of its existence.

Appendix B – Film Transcripts

Appendix B

Appendix B1 – ‘To Belfast’

The film can be seen in Appendix G.1, DVD 1.

Narration	May your bulletproof knickers drop like rain	B1	001
	and your church-spires attain a higher state of grace.	B1	002
	My lily-of-the-valley, the time is at hand	B1	003
	to ring your bells and uproot your cellulose stem.	B1	004
	I bought hardware, software, and binoculars to trace	B1	005
	your ways of taking the eyes from my head.	B1	006
	And none of it worked. We've been coming to a head	B1	007
	for too long; aircraft prick the veins of your rainbow	B1	008
	as they shoot you in soft focus to trace	B1	009
	the tramlines of your cellulite skin. But with the grace	B1	010
	of a diva on a crackling screen, you never stem	B1	011
	to their cameras, you're forever getting out of hand.	B1	012
	Once in school, on a greaseproof page, we had to trace	B1	013
	the busts and booms of your body, and I was ashamed to hand	B1	014
	mine in because it lacked what Da called grace.	B1	015
	And I wish I was the centre of a rain-	B1	016
	drop that's falling on your head, the key to your hand-	B1	017
	cuffs, the drug that could re-conjugate your head.	B1	018
	For Belfast, if you'd be a Hollywood film, then I'd be Grace	B1	019
	Kelly on my way to Monaco, to pluck the stem	B1	020
	of a maybell with its rows of empty shells, its head	B1	021
	of one hundred blinded eyes. I would finger your trace	B1	022
	in that other city's face, and bite its free hand	B1	023
	as it fed me, or tried to soothe the singing of your rain.	B1	024

Text taken from *To Belfast* by Alan Gillis.

Alan A Gillis. *Somebody, Somewhere*. Oldcastle, County Meath, Ireland: Gallery Press, 2004. 16.

Appendix B

Appendix B2 – ‘As I Roved Out’

The film can be seen in Appendix G.2, DVD 1.

Narration	Places have a soul, and men make it for them by living in them. And even after the men pass away, and the place with the soul has become depopulated and deserted, some-thing, if it be only a memory, remains.	B2	001
	And with a dear and learned friend we know, an old, old man, a memory remains of an earlier and, to his thinking, a gladder day in the Belfast that he once knew, and about which he has stored up much out-of-the-way knowledge.	B2	002
	We had placed ourselves under his guidance to be taken by him on a tour of a part of Belfast as, from his experience and his reading, he knew it once existed.	B2	003
	Seeing with his eyes, where we passed through the city's centre, on "the flags" in Donegall Place, great crowds were gathered around the entrance to the Royal Hotel—kept by one Charles Kearns, at No. 27—the Coach from Dublin had just arrived, bringing with it, amongst its passengers, a great English writer—William Makepeace Thackeray. The great man would be 'dined and wine'd by the citizens and taken to the Theatre, and, later, would write down his impressions of the town and publish them in a book that would be read with much interest in the after years by unborn generations of Belfast men and women.	B2	004
	From Donegall Place into Castle Street, following our guide, we went, and passed, at the corner, the noble mansion of Thomas Ludford Stewart, the Sovereign of Belfast, where it stood amid the splendid gardens all abloom with apple and pear trees—the year was at Spring—that stretched away in shady groves and green .alleys to where, in a great green space, the city Fountain stood on the spot through which in later years a street would run that would come to be called after it—Fountain Street.	B2	005
	And housewives came there and gossiped by the Fountain in the shade of the trees, while they filled their pails with the clear, spring water; and merry children played about and drank noisily from the chained iron cups that hung from its brimming basins.	B2	006
	The narrow footways of Castle Street where we walked were thronged with people, for on this fine Spring evening the elite of the city had come to do its shopping, and in their little low, two-storeyed shops, the Misses Ann Faulkner and Ann Coates, milliners, and Miss Johnston, dress and mantua-maker, were all agog behind their little diamond-paned windows, displaying to advantage before their delighted customers the latest creations from London—mob caps, pot hats and Quaker bonnets, pork-pie hats and pancake bonnets, mushroom hats with flowing ostrich plumes, as were then in vogue, as also were the Gipsy and the Dolly Varden styles—for Dickens had just written his great story, "Barnaby Rudge"—and in the window of that enterprising person, Mrs. Rutherford, stay-maker at No. 45, was a notice to the effect that she had for a season secured the services of that incomparable artist, " Wm. Herron, staymaker, just arrived from London, who having served the most eminent masters in that branch of business both in London and Dublin, begs leave to acquaint the ladies that he makes stays, children's coats, slips, etc., after the newest taste. Those ladies who are pleased to employ him may assuredly depend on having their work done in the most complete and fashionable manner. His lodgings are at John Jackson's, tide-waiter, on the New Kay, Belfast. N.B.—He also makes hoop petticoats in the most genteel manner."	B2	007

	The Piano Forte Warehouse of Charles Dalton, as we passed it by, was made melodious with the musical efforts of several young ladies, who were engaged in " trying over " the latest new " pieces " from London and the Continent. And Mr. Dalton, at No. 28, shared the patronage of the nobility and gentry with Mr. Robert Hart at No. 18, who had with him in the Piano Forte business a Mr. William R. Hart, " a musician," who, it is to be presumed, could be hired for routs and balls as occasion demanded.	B2	008
	There was much well-trodden straw about the doorstep of the busy Inn kept by Sam McCann at No. 19, next door, where a group of horsey-looking loungers stood to view the lively scene, as the gigs and phaetons and buggies of the shoppers rattled past over the cobble stones through the narrow way.	B2	009
	Braziers and seal-engravers were busy under their flaming gas-jets in their little dark dens, and cheek by jowl, and by contrast, the bright and prosperous looking apothecaries' and jewellers' shops made a brave and colourful 'show.	B2	010
	In Mill Street, at Chapel Lane, where we passed, the air was made malodorous with the fumes from Sam Johnston's Glueworks and the Brewery of James Magill, and the narrow street was noisy with the screaming of the huxters and fruit vendors, whose handcarts lined the footway on either side. The cries of " Honeyball apples," " Sweet juicy oranges," " Ballinderry onions, a penny a pound," rose high above the raucous voices of the ballad singers, who, in turn, told of that never-to-be-sufficiently-besung exploit of the great dog, " Master McGrath," and the equally famous of those two great heroes, "Bold Donnelly and Cooper who fought upon Kildare."	B2	011
	The pungent odour of Sam Johnston's Tannery at No. 37 Mill Street, beside Sinclair's Court, and Sam Patterson's Chandlery at No. 59, made it a cause for wonder how Waddell Cunningham, Gentleman, could be content to reside, as reside he did in his neat little private house, within smelling distance of the operations of the aforesaid manufacturers. But private and retired gentlemen, who had, perhaps, made their money in some equally odoriferous trade, were not too squeamish in the old days. Pungent smells were wholesome, they would tell you.	B2	012
	Up a narrow entry on the left-hand side of Mill Street, near King Street, Crawford's Starch Works were going busily, and beautiful gardens, bright with climbing bean flowers, and well stocked with gooseberry and currant bushes, stretched away behind the houses to College Street and to Queen Street, southward.	B2	013
	Cutlers, dyers, grocers, publicans, bakers, cabinet-makers, tailors, butchers, builders, bookbinders, were all represented within the confines of the narrow thoroughfare, and where we passed between the busy shops and the cosy dwelling-houses, an air of brisk prosperity and comfort and contentment seemed to lie over all the old-world place and make it glad.	B2	014

Appendix B

Appendix B3 – ‘Coming to a Head’

The film can be seen in Appendix G.3, DVD 1.

Narration	Places have a soul, and men make it for them by living in them. And even after the men pass away, and the place with the soul has become depopulated and deserted, some-thing, if it be only a memory, remains.	B2	001
	And with a dear and learned friend we know, an old, old man, a memory remains of an earlier and, to his thinking, a gladder day in the Belfast that he once knew, and about which he has stored up much out-of-the-way knowledge.	B2	002
	We had placed ourselves under his guidance to be taken by him on a tour of a part of Belfast as, from his experience and his reading, he knew it once existed.	B2	003
	Seeing with his eyes, where we passed through the city's centre, on "the flags" in Donegall Place, great crowds were gathered around the entrance to the Royal Hotel—kept by one Charles Kearns, at No. 27—the Coach from Dublin had just arrived, bringing with it, amongst its passengers, a great English writer—William Makepeace Thackeray. The great man would be 'dined and wine'd by the citizens and taken to the Theatre, and, later, would write down his impressions of the town and publish them in a book that would be read with much interest in the after years by unborn generations of Belfast men and women.	B2	004
	From Donegall Place into Castle Street, following our guide, we went, and passed, at the corner, the noble mansion of Thomas Ludford Stewart, the Sovereign of Belfast, where it stood amid the splendid gardens all abloom with apple and pear trees—the year was at Spring—that stretched away in shady groves and green .alleys to where, in a great green space, the city Fountain stood on the spot through which in later years a street would run that would come to be called after it—Fountain Street.	B2	005
	And housewives came there and gossiped by the Fountain in the shade of the trees, while they filled their pails with the clear, spring water; and merry children played about and drank noisily from the chained iron cups that hung from its brimming basins.	B2	006
	The narrow footways of Castle Street where we walked were thronged with people, for on this fine Spring evening the elite of the city had come to do its shopping, and in their little low, two-storeyed shops, the Misses Ann Faulkner and Ann Coates, milliners, and Miss Johnston, dress and mantua-maker, were all agog behind their little diamond-paned windows, displaying to advantage before their delighted customers the latest creations from London—mob caps, pot hats and Quaker bonnets, pork-pie hats and pancake bonnets, mushroom hats with flowing ostrich plumes, as were then in vogue, as also were the Gipsy and the Dolly Varden styles—for Dickens had just written his great story, "Barnaby Rudge"—and in the window of that enterprising person, Mrs. Rutherford, stay-maker at No. 45, was a notice to the effect that she had for a season secured the services of that incomparable artist, " Wm. Herron, staymaker, just arrived from London, who having served the most eminent masters in that branch of business both in London and Dublin, begs leave to acquaint the ladies that he makes stays, children's coats, slips, etc., after the newest taste. Those ladies who are pleased to employ him may assuredly depend on having their work done in the most complete and fashionable manner. His lodgings are at John Jackson's, tide-waiter, on the New Kay, Belfast. N.B.—He also makes hoop petticoats in the most genteel manner."	B2	007

	The Piano Forte Warehouse of Charles Dalton, as we passed it by, was made melodious with the musical efforts of several young ladies, who were engaged in " trying over " the latest new " pieces " from London and the Continent. And Mr. Dalton, at No. 28, shared the patronage of the nobility and gentry with Mr. Robert Hart at No. 18, who had with him in the Piano Forte business a Mr. William R. Hart, " a musician," who, it is to be presumed, could be hired for routs and balls as occasion demanded.	B2	008
	There was much well-trodden straw about the doorstep of the busy Inn kept by Sam McCann at No. 19, next door, where a group of horsey-looking loungers stood to view the lively scene, as the gigs and phaetons and buggies of the shoppers rattled past over the cobble stones through the narrow way.	B2	009
	Braziers and seal-engravers were busy under their flaming gas-jets in their little dark dens, and cheek by jowl, and by contrast, the bright and prosperous looking apothecaries' and jewellers' shops made a brave and colourful 'show.	B2	010
	In Mill Street, at Chapel Lane, where we passed, the air was made malodorous with the fumes from Sam Johnston's Glueworks and the Brewery of James Magill, and the narrow street was noisy with the screaming of the huxters and fruit vendors, whose handcarts lined the footway on either side. The cries of " Honeyball apples," " Sweet juicy oranges," " Ballinderry onions, a penny a pound," rose high above the raucous voices of the ballad singers, who, in turn, told of that never-to-be-sufficiently-besung exploit of the great dog, " Master McGrath," and the equally famous of those two great heroes, "Bold Donnelly and Cooper who fought upon Kildare."	B2	011
	The pungent odour of Sam Johnston's Tannery at No. 37 Mill Street, beside Sinclair's Court, and Sam Patterson's Chandlery at No. 59, made it a cause for wonder how Waddell Cunningham, Gentleman, could be content to reside, as reside he did in his neat little private house, within smelling distance of the operations of the aforesaid manufacturers. But private and retired gentlemen, who had, perhaps, made their money in some equally odoriferous trade, were not too squeamish in the old days. Pungent smells were wholesome, they would tell you.	B2	012
	Up a narrow entry on the left-hand side of Mill Street, near King Street, Crawford's Starch Works were going busily, and beautiful gardens, bright with climbing bean flowers, and well stocked with gooseberry and currant bushes, stretched away behind the houses to College Street and to Queen Street, southward.	B2	013
	Cutlers, dyers, grocers, publicans, bakers, cabinet-makers, tailors, butchers, builders, bookbinders, were all represented within the confines of the narrow thoroughfare, and where we passed between the busy shops and the cosy dwelling-houses, an air of brisk prosperity and comfort and contentment seemed to lie over all the old-world place and make it glad.	B2	014

Appendix B

Appendix B4 – ‘TOMB’

The film can be seen in Appendix G.4, DVD 1.

Narration	The city of Belfast died at some point in the early 1990s. It is hard to pinpoint an actual date, time or location of death, but it has become increasingly clear to me in recent months that we, the citizens of this once great city, are scuttling around on a corpse.	B4	001
	I decided to locate the city of Belfast and give it the funeral it deserves. My search took me far and wide, but under one of the grotesque infrastructural arms which feed the mutation which has come to replace the city...I discovered something...	B4	002
	This plot holds something, remnants of the old city long passed.	B4	003
	I decided to take a piece with me, so I might lay it to rest later on.	B4	004
	I do not yet know where to inter the remains, but I hope, as I investigate the cause of death, to find a suitable resting place.	B4	005
	As I journeyed through the city I noticed the signs of life everywhere, as if the excavation of Tomb Street had in fact been an awakening. My previous cynicism now feels mean and out of place, the thoughts of another person, but then I was another person, in another place, another time.	B4	006
	As I approach the dolmen I am reminded of the stones barring access to the forgotten junction where I started.	B4	007
	These stones are the opposite, permitting access to the earth, to the past; and admittance to the future.	B4	008
	The city we knew dies with each passing moment and the city we know breathes again in the next.	B4	009

Appendix B

Appendix B5 – ‘Myths of Belfast’

The film can be seen in Appendix J, DVD 3.

Intertitle	Myth no.1 - "That the science of cartography is limited...that is what I wish to prove." - Eavan Boland	B5	001
Narration	May your bulletproof knickers drop like rain	B5	002
	and your church-spires attain a higher state of grace.	B5	003
	My lily-of-the-valley, the time is at hand	B5	004
	to ring your bells and uproot your cellulose stem.	B5	005
	I bought hardware, software, and binoculars to trace	B5	006
	your ways of taking the eyes from my head.	B5	007
	And none of it worked. We've been coming to a head	B5	008
	for too long; aircraft prick the veins of your rainbow	B5	009
	as they shoot you in soft focus to trace	B5	010
	the tramlines of your cellulite skin. But with the grace	B5	011
	of a diva on a crackling screen, you never stem	B5	012
	to their cameras, you're forever getting out of hand.	B5	013
	Once in school, on a greaseproof page, we had to trace	B5	014
	the busts and booms of your body, and I was ashamed to hand	B5	015
	mine in because it lacked what Da called grace.	B5	016
	And I wish I was the centre of a rain-	B5	017
	drop that's falling on your head, the key to your hand-	B5	018
	cuffs, the drug that could re-conjugate your head.	B5	019
	For Belfast, if you'd be a Hollywood film, then I'd be Grace	B5	020
	Kelly on my way to Monaco, to pluck the stem	B5	021
	of a maybell with its rows of empty shells, its head	B5	022
	of one hundred blinded eyes. I would finger your trace	B5	023
	in that other city's face, and bite its free hand	B5	024
	as it fed me, or tried to soothe the singing of your rain.	B5	025
Intertitle	Myths of Belfast	B5	026
	Myth no.2 - From 'Neat Little Town' to 'City of the Empire' The Brumwell Plan	B5	027
Narration (Taken from 'Irish Builder' - 19th Nov. 1906)	His Majesty the King has been pleased to include the name of Mr Alfred Brumwell Thomas of London amongst other recipients of the birthday honours - a knighthood being conferred upon Mr Thomas. Irish architects will unite in rejoicing at the honour which King Edward has conferred upon Mr Thomas because he has well earned it by his masterly design for the new City Hall Belfast - excellently conceived and well carried out.	B5	028
Narration (Taken from 'Central Belfast a Gazetteer' by Marcus Patton (1993))	An exuberant Edwardian wedding cake of a City Hall in portland stone with fine marble interiors. When it was opened by the Lord Lieutenant, the Earl of Aberdeen, on the first of August 1906 the building had cost over three hundred and sixty thousand pounds, of which twenty one and a half thousand had been spent on Italian marbles, ten thousand in carving and sculpture, and seven thousand on plasterwork.	B5	029

Narration (Taken from 'Irish Builder' - 4th Oct. 1924)	It is reported that the scheme for extending hotel facilities in Belfast is about to bear fruit. A central site, running from Donegal Square East back to Arthur Street, is mentioned in this connection. The building is to consist of nine stories. It is to contain three hundred bedrooms, each with a bathroom attached. It is stated that Sir A.Brumwell Thomas is to be the architect for the new undertaking.	B5	030
Narration (Taken from 'Irish Builder' - 2nd May 1925)	An address on the art of architecture was delivered on the 21st April 1925 before the Belfast Rotary Club by Sir Brumwell Thomas. The first part of rotary, he said, was for the good of the city and he would like them to conceive in their imaginations what the heart of their capital city ought to be.	B5	031
	There are a few people, he went on, with a greater pride in their city than the people of Belfast. It is now a capital city of the empire. One wondered what outward and visible evidence of that fact would be reflected for future generations to see in the architecture of the city.	B5	032
	How delightful it would be if they could carry out a plan, which is quite feasible, of opening squares at the ends of Wellington Place and Chichester Street, so that with Donegal Square they would have a series of three great squares in the city joined by imposing streets.	B5	033
	So one cannot but hope that the businessmen of Donegal Place will actually meet, as Sir Thomas suggests, and will positively discuss a scheme for the uniform beautification of that central thoroughfare and that the triple square plan will be, later if not sooner, carried into affect so that the central garden square at the City Hall shall be balanced by two other squares, one at the east end of Chichester Street the other at the west end of Wellington Place, each with its gardens and noble edifices.	B5	034
Narration (Taken from 'Irish Builder' - 7th Feb. 1948)	The death has occurred of Sir Brumwell Thomas, fellow of the R.I.B.A. - the distinguished architect who designed the Belfast City Hall. The hall is regarded as his greatest achievement. Sir Thomas had many friends in Northern Ireland which he visited frequently, the last occasion being in July 1947. One of the views that he pressed unsuccessfully on Lord Craigavon was that the Northern Ireland Parliament Buildings should be erected in the markets area of the city instead of at Stormont.	B5	035
Intertitle	None of Thomas's plans, except for the City Hall and Donegal Place, were realised.	B5	036
	Myth no.3 - You can draw Utopia, but you can't build it. The Matthew Plan	B5	037
Narration (Clip taken from documentary 'Tomorrow's Road' (BBC, 1972))	For the visitor to Belfast, like myself, one's first impression of the city is one of shock. Shock at the meanness of the houses, the ugly and drab streets. And of course the gaping expanses of emptiness like the one around me. It takes sometime for this initial impression to be overcome. Some of it is not devastation afterall it appears - rather it's carefully planned demolition for phase one of the urban motorway, the link between the M1 and the M2.	B5	038
	Tomorrow's question is 'Tomorrow's road - how far will it go?'	B5	039
	Well, believe it or not, this is Belfast of the future - Belfast after the revolution.	B5	040
Miles Glendinning	Matthew was somebody with a very strong sense of mission- but if the word arrogant is more like a more aggressive kind of thing, well, certain types of the more individualistic modern architects who were more loud mouthed, you know, very convinced about their own importance. I'm not sure that Matthew was quite the same sort of character, really. You know, he's certainly arrogant very much below the surface, but was maybe a bit more urbane. And this is probably what might have recommended him to the, sort of, governing elite at the time in Northern Ireland. He wouldn't	B5	041

Appendix B

	be seen to be somebody who was a loud swaggering kind of person. He was somebody who was, you know, on the one hand had self-assurance but he was able to convey that in a somewhat quiet way.		
	He became involved in Belfast because there was a planning assault on Belfast Corporation and on its ideological and practical conservatism. And the progressive people, Oliver and Ronald Green, they managed to manoeuvre McKee into a corner whereby they got him to say that he wouldn't mind having the boundaries put into question providing somebody was brought in to do an external evaluation of it. And the Oliver phoned up Matthew and, kind of, got him to come over the next day just before Belfast Corporation could have second thoughts about it.	B5	042
	Matthew would be very experienced with this because the same thing was done with Glasgow Corporation in the 1950s. In Scotland the equation is totally different, what Glasgow Corporation wanted to do was to redevelop slums but keep the population and the rateable value - whereas what Belfast Corporation wanted to do was not to build any houses because it would create trouble. But the mechanism was the same - the kind of government planners were the kind of technocratic, recalcitrant people who wanted to obstruct enlightened mandarins who were pursuing some enlightened mission. He would just have regarded Belfast Corporation as a re-run of Glasgow Corporation but with a slightly different agenda.	B5	043
Bill Morrison	The Matthew Report itself boils down to six points. The first one was the Stop-line, which was utterly critical to the whole philosophy behind it. It was the first time there was going to be a line drawn around the city. The second one was the fact that there was going to be a new city created as a counter magnet to the influx of population. The third one was the growth towns, which, basically, that's where the people would live and take the pressure off Belfast. And the last three were interesting ones, first of all there was the protection of the countryside and coast which remains right through to today. I mean the whole question of what we now call green belt stemmed from that. And then there was a single planning authority for the region. That had been advocated in the 1940s but it hadn't come to pass but Matthew gave credence for it. And the final thing, compensation for the refusal of permission to build.	B5	044
Dick Mackenzie	Up until 1965, if you were refused planning permission you were entitled to compensation for the value of the land for the proposed use. That meant that the councils were very scared of refusing planning permission. And this came to a head at Shaw's Bridge. They got a massive planning application to build a major new housing development and the council wanted to refuse it, but they couldn't afford to refuse the planning permission because it was going to cost so much in compensation. John Oliver, having spoken to Matthew, about it, persuaded the Minister to pay the compensation of all the planning authorities - and so they refused the planning permission, and you now know that Shaw's Bridge is the Lagan Valley Regional Park. Compensation was the biggest element of allowing planning to take decisions on planning grounds.	B5	045
Joe Fitzgerald	Architects were just aware of this. There was never any great lectures given, or talks - I think Matthew came over and spoke once. I mean, although it looks very thick and this sort of thing, the actual stuff is, sort of, academic. In the case of Newtownabbey, sporting facilities were being mooted and he said there should be two squash courts and a badminton court for a conurbation in	B5	046

	excess of a hundred thousand, maybe more. And this was absolutely laughed at - and this really, sort of, colours the rest of the plan. All he did, in my opinion, was to put the Stop-line on - and the Stop-line was the one that we could use in court and say "well Matthew said stop."		
Barrie Todd	I just think that architecture was overwhelmed by greater factors than the Matthew Plan - and I don't remember anything about the Matthew Plan, or any impact it had. My impression graduating around about 1970 was that there was a lot of post-war catching up - school building, leisure centres - an overwhelming amount of work and it was nothing to do with the Matthew Plan. It was a whole change in lifestyle in the '60s - there were clothes for young people, drink was affordable and there was big - huge - grants for universities which opened third level education up. So there was a big, big social change which impacted on architecture and aspirations. And then, of course, in 1969 there was the 'Troubles' - that hit all of that on the head. People have not invested in Northern Ireland because they were not certain about it's political and economic future.	B5	047
Ciaran Mackel	I think that the Matthew Plan was about saying there's a Stop-line. In a way, you look at it, it seems reasonable. Keep inside that line and build the city, so has the Matthew Plan any kind of positive aspects about stopping suburban growth or did it just cause people to manipulate suburban growth how they wanted it? I suspect most people weren't really aware of the Matthew Plan, other than the BDP Belfast Urban Area Plan, and that that put down parameters about how you develop in the city and would propose the road infrastructures and the slum dwelling replacement. I suspect most architects then do what a lot of people do now. You were told to do it so you did it. that notion about someone of authority saying 'This is the right thing to do for your city, and if you want to be the right person for your city you will do this.' And a lot of people fell into that pattern.	B5	048
Declan Hill	But the biggest change in Belfast over the years has been the depopulation. Basically over the past forty/fifty years Belfast's population has gone down from just under half a million people to currently about 273 thousand. And, at the same time, all the medium sized towns surrounding Belfast all increased by the same amount - and that links together with the post second world war industrial decline. And the authorities at the time were saying 'Right, how do we arrest this?' What shaped Belfast was then to plan these industrial areas - in Antrim, in Craigavon - and then to service these new areas by a new road network, and then to move the population to these new industrial areas. But, at that time, the BBC were questioning why were they knocking down all these building to make a road when there was such a housing crisis in the city. A lot of the decisions that were made in the late 1940s, 1950s, 1960s, and were are still attempting to restitch the gaps that have been left by those decisions.	B5	049
Joe Fitzgerald	Craigavon came about because they wanted to put Lurgan and join it with Portadown. This whole thing has be looked upon with a political setup. There was a rumour that the border would recast round the middle of Lough Neagh and up to Coleraine - and you would get the new university in Coleraine, Belfast of course and then Craigavon, and that would be the new Northern Ireland.	B5	050
Dick Mackenzie	The minute the Matthew Report was published in 1963 John Oliver started the recruitment process for the New City Design Team. And the put out one big vesting order...	B5	051
Bill Morrison	...six thousand acres...	B5	052
Dick Mackenzie	...six thousand acres!	B5	053

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Bill Morrison	...I mean that, it's mind blowing.	B5	054
Joe Fitzgerald	Geoffrey Copcutt was the chief architect. At the end of the day there was a big row because he suddenly realised that he was getting involved in a political mess.	B5	055
Bill Morrison	I remember meeting him for the first time - he sat at the top of a long desk with a huge checked suit and the Santa Claus beard and whatever - he was just a crazy guy! But of course we all thought he was wonderful because he was so in inspirational with his thinking, you know.	B5	056
Dick Mackenzie	He said that the Matthew Plan was seriously flawed because it didn't take enough account of Derry and he did a big article for the Belfast Newsletter, and he was getting heavily involved in a major political issue, and Dr Oliver had him up and he wouldn't apologise. He either resigned or he was asked to go.	B5	057
Bill Morrison	You're dealing with a time in the '60s, with the Matthew Plan, when things were influenced by Corbusier and so on, and it was all to do with the belief that everybody, all friends and neighbours were living together. "Wow, isn't this wonderful, streets in the sky!" And of course that wasn't the case, and we ended up fortunately only having Divis, but it didn't last long, it was knocked down.	B5	058
Joe Fitzgerald	Divis again was a political sort of...you know, it was awful. I mean, you've got to put it in context of when they were done - it was meant to be a wonderful scheme that had stitched in so many people into this multi-storey building. I mean it was absolutely crazy, but it was being done because of the demand for housing. Slum clearance had to be done, voting fodder had to be provided and that's what all these estates were for. There are political aspects that really, maybe, can overwhelm the architectural scene. It's there, and you can't avoid it.	B5	059
Bill Morrison	These things are accidents of history rather than somehow predetermined by some masterplan. Planning is never about a blueprint like an architects drawing that this is the way it's to be built and lets push this.	B5	060
	I think Matthew was a child of his time, if you like, that's what was happening in the '60s. There was a head of steam, and that head of steam wasn't there a decade later.	B5	061
Intertitle	Myth no.4 - "...from Whitla Street to God knows where..." - Tommy O'Hara. The Decline of Sailortown	B5	062
Narration (Clip taken from documentary 'Tomorrow's Road' (BBC, 1972))	Well, believe it or not, this is Belfast of the future - Belfast after the revolution.	B5	063
	What do you expect to see on the ground level here under the Motorway?	B5	064
	There are plans being developed at the present time to do landscaping work in the area, amenity areas and so forth, and I think at the end of the day one will find it a very exciting area, a northern entry to the city proper...	B5	065
Paul McLaughlin	It was bustling area, you had five thousand people lived in this area at that time - Protestant and Catholic, cheek by jowl. And given the fact that it was Belfast, the Roman Catholic people would have called it Sailortown, whereas Protestant people called it York Street.	B5	066
George Eagleson	Sailortown was a tight-knit community. My mother's sisters and brothers all, sort of, settled in the immediate area of Marine	B5	067

	Street, which was where my grandparents lived. I had maybe a dozen cousins who lived within shouting distance of me.		
	Sailortown's boundaries where Corporation Street/Garmoyle Street at the seaward side, and York Street at the city side, and Whitla Street was identified as the starting point. Where the end point is is still a mystery, and as a poem of Tommy O'Hara's started, "From Whitla Street to God knows where," and there's many a broken nose and broken jaw where people thought that they were being left out of the area.	B5	068
Paul McLaughlin	There was that sense of identity as well, that sense of difference. I think that's been evidenced by the number of people in the last fifty years who say that they come from Sailortown, or that they would liked to have come from Sailortown. There was a different identity - it was an exotic sort of place to a certain extent, certainly compared to the rest of Belfast.	B5	069
	Quite a number of the men went to sea, were merchant mariners. It had the experience of a number of residents who had actually been around the world. It was much more outward looking - the rest of Belfast was a lot more parochial and buttoned up than the likes of Sailortown would have been. My own family, four generations, were seafarers and their attitudes were different.	B5	070
George Eagleson	Every street along here would have had one or two pubs at each corner. So there was a drinking culture in the place - but the seamen added to that, particularly when American naval boats arrived. We, as kids, had a field day because you just ran around, "Mister, mister, mister, give me a penny, give me a penny!" And then if he didn't give you a penny you says "Well give me a bit of chewing gum!" And then the question they asked was "Well, have you any big sisters?" you know, "Could you take me home and introduce me?" And, you know, at that you were crafty enough to say "No, I haven't."	B5	071
Paul McLaughlin	The motorway cut a swathe right through the docks. I mean, there were literally thousands of people lived in York Street in those days. And, so the people in the City Hall must have realised that somewhere like Shore Crescent or Twinbrook were never going to cater for the number of people who needed rehousing. Promises were made that houses would be built near to the motorway, but people only realised that this wasn't going to happen as time had worn on. And they formed a residents committee very late in the day and attempted to negotiate, but as you can imagine a huge body like the Belfast Corporation swatted aside any sort of complaints, and the demolition just went ahead.	B5	072
George Eagleson	According to what my mother said they were promised to be housed back in their own area. And she was moved out probably early '69 and moved down to Shore Crescent. Now, she still maintained that they had been promised a return to housing in Sailortown, and it was only when she got to Shore Crescent, and probably into her second year there that she realised she was never coming back. She always, sort of, yearned to be back down here - would walk from there to St Joseph's on a Sunday morning for mass until she was no longer able to walk.	B5	073
Paul McLaughlin	Clergy stood in the pulpit in St Joseph's and told people that they would be rehoused. The fact that the Catholic Church was one of the major land owners in this area may have something to do with that.	B5	074
George Eagleson	It was like a life raft for people. As the parish dwindled and people moved away they were left with, sort of, a derelict church. People still walked from the flats that they'd been moved to to go to the couple of masses that they provided. And then the priest, without any sort of consultation with those who were attending got up in the pulpit and said "Next Sunday the Bishop will be here to close the church."	B5	075

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Paul McLaughlin	There was a love for the place, and a very protective feeling towards it. So we all assumed there would never be houses again but the church could remain as a focal point. And when the Roman Catholic church, for them to say that next week is the finish was the last straw, I think, for a many people. People who had basically accepted the demolition of their homes, and the diaspora round the city.	B5	076
	We weren't against development, and we weren't against change. There are some people here are trying to regenerate this area and have more houses built, but it can't be the same as it was, because the people - the same people aren't there.	B5	077
	The memory is still there and the history is still be recounted. I think that's all you can ask for - no matter what the passage of time you're talking about, things move on.	B5	078
Intertitle	Myth no.5 - Belfast's Heritage - Taken for granted...and nobody looks up	B5	079
Annabelle Wallis	In a neat little town they call Belfast	B5	080
	apprentice to trade I was bound,	B5	081
	and many an hour of sweet happiness	B5	082
	did I spend in that neat little town.	B5	083
	A sad misfortune came over me	B5	084
	which caused me to stray from the land,	B5	085
	far away from my friends and relations	B5	086
	to follow the black velvet band.	B5	087
	Her eyes they shone like diamond,	B5	088
	I thought her the Queen of the land.	B5	089
	And her hair, it hung over her shoulder	B5	090
	tied up with a black velvet band.	B5	091
Marcus Patton	People thought it was the bombs were damaging Belfast. You saw photographs of dereliction, and a caption underneath 'Belfast under Troubles.' Actually, if you knew the buildings, or where it was was, you'd say "But the Housing Executive just cleared that area, and that's why it's not there." And there was so much of Roads Service pushing things through, Housing Executive demolishing most of the housing in inner Belfast and developers on top of that. So, the 'Troubles' certainly contributed it, and they contributed to that feeling of powerlessness, but it was actually very much driven by other people as well.	B5	092
Intertitle	Myth no.6 - "Houses are for people, houses are full of people" - Charles E.B Brett. Brett's Belfast	B5	093
Karen Latimer	Charles came back to Northern Ireland - having been at Oxford, having spent a bit of time in France - and got involved with the National Trust and said "Well, give me the books to read," you know, typical scholar. And the chairman of the National Trust said "Books? There are no books on architecture," so then Charlie, of course, being Charlie thought "Well, there must be anode to write one." And it's so beautifully written, I still find walking around you look at the decoration on the buildings and things.	B5	094
Marcus Patton	During that time the discussion of history of architecture stopped at London, I think there was mention of Dublin, and Belfast didn't come into it. So when Charlie's book 'Buildings of Belfast' appeared in 1967, he suddenly said there are buildings in Belfast worth looking at. And, the loss of things, not just the demolition by	B5	095

	developers but bombs as well - there were buildings going all the time and there was no chance of really doing much conservation in Belfast.		
Karen Latimer	It was, sort of, political turmoil, and there was no listed building protection in Northern Ireland. It was just at the time when Charlie was looking at things and thinking, "There is important stuff here that needs to be saved, and it's really going very quickly." There was the Deaf and Dumb Institute, there was the Queen's Elms, the gate lodge at Botanic Gardens - they were all being demolished, all important buildings.	B5	096
Marcus Patton	Two of the early listings, in the first ten listings - there was the Palm House in Botanic Gardens which was under threat at that time, and the Opera House. And if you mentioned to anyone "What are buildings you know in Belfast, your favourite buildings?" probably the Palm House and Opera House would be two of the ones that would come forward in people's mind.	B5	097
Paddy McIntyre	His influence on housing was profound in a number of ways. First of all, I mean, he chaired a working group in the Housing Executive in 1973 which set out a set of principles housing design, what layouts should look like, what the building form should be. He said from now on the preference would be no greenfield development; move away from multi-storey flats; Parker Morris standards. He also had things to say about what brickwork should be used. So that was on the physical side, but the other thing I think he made a huge impact on here was just the whole approach to fairness, particularly through the selection scheme.	B5	098
	He really got nowhere with conservation in the social housing scene because it was too costly, it was too...it took too long and stuff like that.	B5	099
Erskine Holmes	Well, he probably would have spent any money on a building of quality, or inherent character to preserve it.	B5	100
	But even though he came from the same class that ran the Unionist party in Northern Ireland, and in a sense ran the government, he was prepared to be different, you know. He never sought any awards, or power or position by going with the establishment. So he was an anti-establishment figure, yet he conveyed the impression of being of the same class in a sense. He didn't want to join the administration. he was also against religious bigotry in all its forms, you know.	B5	101
	His place in the Labour Party is quite important because he was a Labourer and I think he had some of the prejudices of those of us who were in the Labour Party. There was a gentleman's agreement between Nationalists and Unionists over where houses were to be built - and the Labour Party was opposed to that and they were opposed to political influence on housing, and I think Charlie went for that model.	B5	102
Paddy McIntyre	Charlie's criticism would have been, whatever building local authorities had done, the standard to which they were built was very poor. Secondly, they weren't always let on, you know, a proper allocation policy, and he did point up to the Housing Trust model as being the model which they should base a single, comprehensive planning authority around.	B5	103
Erskine Holmes	Remembering we're talking about social housing where some people would argue that it should be of a low standard. Whereas Parker Morris standards were adopted - there was no emphasis of economy in construction in order to get more low-standard housing. the idea was to defend the standard, and it resulted in possible some delay in the Housing Executive's programme. The debates that took place inside the Executive in the beginning was	B5	104

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	whether they should go ahead with the houses that were already designed and ready to go, or whether they should be re-designed to Parker Morris standards.		
	I'm not entirely sure if I agree with the categorisation of Belfast City Council housing as bad housing - he had very high standards.	B5	105
Barrie Todd	He did an enormous amount of work to give people decent houses, but it stopped there. What happened was, the Housing Executive made you build their standard plans irrespective of context and it ruined the old Victorian street patterns, because it had all sorts of things about shared surface and gardens and car parks came into play. So, yes he did a lot of good, but like all of these people who did a lot of good, they don't stand back and look at the bigger picture.	B5	106
Joe Fitzgerald	He wouldn't balance 'modern' stuff...	B5	107
Barrie Todd	...no, he just didn't want to know 'modern,' he didn't want to understand it, he didn't want to sympathise with it.	B5	108
Joe Fitzgerald	And if you think that heritage is tomorrow's heritage, which is what modern building is about, then you have to sort of say that he didn't like heritage.	B5	109
Barrie Todd	He wouldn't allow himself to like it. He wouldn't, and even if he did he wouldn't admit it.	B5	110
Joe Fitzgerald	If you take it as a negative he might have had a big influence on Belfast, you know. His heritage was blinkered, on old buildings.	B5	111
Karen Latimer	I don't know if he was blinkered, I think Charlie would have very much held up his hands and said he wasn't an expert on modern architecture. And I think, with the modern stuff, he more or less, kind of, said he didn't know enough about it to judge it. I mean, he didn't comment an awful lot - he did just sort of draw a line and he wasn't really that interested - he was more interested in the individual buildings or the context.	B5	112
Marcus Patton	His concern was preserving buildings which he thought were important, and I think he thought Georgian buildings...	B5	113
Karen Latimer	...nice aesthetic...	B5	114
Marcus Patton	...and he had his taste in Victorian architecture. When it comes to modern architecture the aesthetic is entirely different. So his interest was preserving things he thought were important rather than to worry about the incites of whether or not you put seven stories on a building.	B5	115
Karen Latimer	He once said "You know I sometimes wonder if I would have been better focussing on one thing." And I think he had less of an awareness of all he had achieved than we do, especially with hindsight. And I think we wasn't as confident as he would have appeared, you know, he appeared a very confident person. Very likeable, but I can see why some people would find him very difficult. He was very acerbic. I mean he didn't suffer fools gladly, and he could be very sharp, and he couldn't bear, sort of, hypocrisy, so there are a few government officials I've talked to I think who have not particularly happy memories.	B5	116
Erskine Holmes	He could take it as well as give it, you know, so if you were working with Charlie and he was sharp or too witty at your expense and you replied in the same, he would have regarded that as touché. He wouldn't have been offended by a reply in kind.	B5	117

Marcus Patton	I think the reputation for short temperedness comes from his feeling of lack of time. The fact that he had to get through so much - so for instance people would say he would have his lunch every day in the reform club and he'd sit in the corner window and read his paper, and people would say "You know, he never talks to anyone." But actually, he had to get through the paper in five minutes because he had to meet someone else in lunchtime, and get back to work and run some massive legal contract, and then do something for the Housing Executive, and his day was packed, so that left little time for small talk.	B5	118
Karen Latimer	Yes, yes...he wasn't a small talker, definitely not.	B5	119
	He wrote beautifully; he painted very skilfully, he wouldn't say he was an artist, but you know; and all these things. he was this, sort of multi-talented, sort of, Victorian gentleman.	B5	120
Marcus Patton	Yes, and his influence is still felt; every week something comes up and we say "Charlie would have done it that way." He is still very much an influence on what anyone in conservation here does.	B5	121
Intertitle	End	B5	122
Conceived and directed	Andrew Molloy	B5	123
Myths 1 & 2 narrated by	Professor Liam Kelly	B5	124
Camera Assistants	John Molloy	B5	125
	Christine Molloy	B5	126
Featuring	'Can't Keep Up' written and performed by Silhouette	B5	127
	'Black Velvet Band' sung by Annabelle Wallace in the TV show 'Peaky Blinders	B5	128
	The poem 'To Belfast' written by Alan Gillis	B5	129
Many thanks to the interviewees	Paul McLaughlin & George Eagleson for their discussion about Sailortown	B5	130
	Karen Latimer & Marcus Patton for their discussion about Charles Brett and Heritage	B5	131
	Erskine Holmes & Paddy McIntyre for their discussion about Charles Brett and housing	B5	132
	Dick Mackenzie & Bill Morrison for their discussion about the 'Matthew' plan	B5	133
	Joe Fitzgerald & Barrie Todd for their discussion about the 'Matthew' plan	B5	134
	Ciaran Mackel & Declan Hill for their discussion about the 'Matthew' plan	B5	135
	Professor Miles Glendinning for his discussion about the Robert Matthew	B5	136
This film included extracts from the following documentaries	'Tomorrow's Road' (BBC 1972)	B5	137
	'Goodbye Divis' (1987)	B5	138
	'The Lost City of Craigavon' (BBC 2007)	B5	139
	'The High Life' (BBC 2011)	B5	140

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Special thanks to	Billy Chambers for access to Sinclair Seaman's church	B5	141
	Sean Baker of Sailortown Regeneration Group for access to St Joseph's Church	B5	142
	Dominic Montague for the use of the Waterfront Hall	B5	143
	Belfast City Council for the use of Templemore Avenue Baths	B5	144
	Siobhan McLaughlin of the Titanic Foundation for the use of H&W Drawing Offices	B5	145
	Carole Greenan of Belfast City Council for the use of Belfast City Hall	B5	146
	Rosana Trainor of the Belfast Society	B5	147
	& Grainne Woods of Kids in Control for the use of the Old Museum Building	B5	148
This film could not have been completed without the assistance of	Dr Taina Rikala	B5	149
	Ciaran Mackel	B5	150
	Professor Liam Kelly	B5	151
	Paul Clarke	B5	152
Special thanks to	Catherine Devlin & Angela Halliday of the Digital Arts Studio	B5	153

Appendix C – Interview Transcripts

Appendix C

Appendix C1 – Robert Matthew the Individual

Location

Edinburgh College of Art

Date

22.04.2014

Participants

Andrew Molloy - Interviewer/researcher
Miles Glendinning - Director, Scottish Centre for Conservation Studies and Professor of Architectural Conservation at Edinburgh College of Art

An edited version of the interview can be seen in Appendix G.6, DVD 1.

Andrew Molloy	So I'll start just by explaining my research a little bit. I have been looking at, sort of, elements of reflexive sociology and things like this which are starting to suggest that in, you know, in a more academic sense there...there is no such thing as subjective...or, objective truth whenever it comes to something as complex as the city. So, I have decided to try and collect these ideas...or these, sort of mythological ideas of Belfast, and, you know, compare and contrast these different...different viewpoints. And from that I've narrowed it down to three individuals who I believe have had a, sort of, defining effect on Belfast. One of them is a Victorian architect who created a masterplan which was never...never achieved. And obviously Robert Matthew who, sort of defined the...he created the first modernist plan for Belfast, as you know. And then I'm also looking at a conservationist called Sir Charles Brett...		C1	001
Miles Glendinning	...oh right, Charles Brett! Yeah, yeah, yeah...		C1	002
Andrew Molloy	...so, he's had a very different effect – on housing and...		C1	003
Miles Glendinning	...Yeah, well obviously the two of them kind of knew...were collaborators...		C1	004
Andrew Molloy	...yes I think they...Robert Matthew contributed to a...		C1	005
Miles Glendinning	...because Matthew was a patron of the...the one, sort of, fed into the other...yeah, yeah...		C1	006
Andrew Molloy	So, was there was there a more in-depth involvement then in the UAHS?		C1	007
Miles Glendinning	Well Matthew...the problem is that Matthew...by the time the UAHS was founded I think Matthew was beginning very slightly to detach himself a bit from Northern Ireland...I mean, because all the rows about Copcutt and the, you know...the sort of stuff about Craigavon and all that had happened by then. Was it 1967, was it, that the UAHS was founded?		C1	008
Andrew Molloy	Yes, yeah...it kind of coincided with the motorway plans and stuff like that, and then 'The Troubles' a bit later...		C1	009
Miles Glendinning	And so he...he certainly was...I think he give a speech at the, I think, at the inaugural meeting...I mean, that will be in there [GESTURES TOWARDS BOOK] again...I don't...He, he was certainly kind of like a patron, and you know in a way one of Matthew's arguments was that, you know, conservation and modern architecture are allies, which is a bit like, you know, very much a charter of Venice idea, and that the two are very different		C1	010

	but complement each other. As opposed to, like, all the things that have happened since then with conservation. So, he didn't see any...and likewise in Edinburgh, being the sort of the driving force of the movement to save the new town, He didn't see that as being inconsistent with being...having things...demolishing buildings and that sort of thing and so on. So, I suppose you know he would have seen the conservation thing as a...being very much linked to and complimentary to the other thing...			
Andrew Molloy	...which is the opposite that people would assume of a modernist architect, so...		C1	011
Miles Glendinning	Yeah, yeah...		C1	012
Andrew Molloy	...but could I ask you just to, maybe just for the benefit of camera, just to introduce yourself and...?		C1	013
Miles Glendinning	Oh, yeah...well, I'm Miles Glendinning, I'm based at Edinburgh...University of Edinburgh, I'm professor of architectural conservation. We, sort of, run a masters in conservation here, but most of my own personal research is about, like...modern or contemporary architecture...or both...like, history of 20th Century architecture...but also some contemporary architectural issues or issues in heritage and so on as well, that kind of...published various things about that,...so, but, my main area of research at the moment is about the history of mass housing...that's probably...yeah.		C1	014
Andrew Molloy	Yes, and then...Robert Matthew seems to be quite a...a neglected figure in modernism. What made you concentrate your, you know, your research...?		C1	015
Miles Glendinning	Well, because he's, sort of a, you know...like a major figure in Scotland, so probably, kind of, you know, Scottish cultural nationalism in some ways...of this is our...the idea that this is a 20th century great of architecture, we need to know more about it, and blah, blah, blah. But...but then the more I got to know about Matthew...he really was a more International type, kind of, person, although he did become more interested in Scottish architecture towards the end of his life...particularly when he turned to conservation more. But yeah...and then I became...I suppose, during the course of the research there was then the...that was the time that the neo-modernist architecture started and I became very much, kind of, convinced that was rather different from the original modernism and that the people...the people...the aspects it was most different from was not the sort of iconic people like Corbusier and so on who could be...or Aalto...that could, sort of, be easily appropriated by the...the new people, as being kind of concerned with image and individualism, but the slightly more kind of organisational people like Matthew, who did everything by working in groups, you know, even though he had a very strong sense of his own importance, you know.		C1	016
Andrew Molloy	And so, in your research you talked to a lot of people who knew Matthew directly and a lot of colleagues and a lot of family members...		C1	017
Miles Glendinning	...I also have got transcripts and things, I mean they're hand written transcripts, which you would be very welcome to look through if you wanted any particular ones. There's billions of them but I could photocopy one...but anyway, yeah...		C1	018
Andrew Molloy	...That would be fantastic...but what sort of impression do you get of Robert Matthew as an individual?		C1	019
Miles Glendinning	Well...somebody with a very strong sense of mission...and the mission was, really, almost whatever he...the mission was defined as being whatever he felt...it was slightly circular...whatever he thought was the mission was the mission, it was his own definition of it that was really...It was almost more important than the...than		C1	020

Appendix C

	the discourse itself. [BARELY AUDIBLE DUE TO LOUD TALKING AND FOOTSTEPS FROM ADJACENT CORRIDOR]			
Andrew Molloy	So, perhaps he was...would you say he was maybe a bit arrogant...or...?		C1	021
Miles Glendinning	Well, that's a bit...I think that's going a bit too far, I mean I think...		C1	022
Andrew Molloy	Is it okay if I close this door?		C1	023
Miles Glendinning	Yeah, do...the room will get very hot, but it sort of, you know, you can never really get it...I mean, I...if you...if the word arrogant, it's a bit much of a semantic...if the word arrogant is more like an aggressive kind of thing well you know, certain types of the more individualistic modern architects who are more egotistical...I mean in, like, the course of the research for the 'Tower Block' book in the 1950s for example, we had to interview Denys Lasdun and Alison Smithson and they both seemed to me very arrogant people – they were loud-mouthed architects who were, you know, very convinced about their own importance and just be prepared to be quite rude to people who were sort of...and...I'm not sure that Matthew was quite the same sort of character really, you know, he's probably arrogant very much below the surface but was maybe a bit more urbane...but I don't know because I never met him obviously, so...		C1	024
Andrew Molloy	...because that's one of the interesting things that I think comes out from your book, is that strange mix of not quite arrogance, but maybe being self-assured but also having, you know, a deep concern for, you know, for...you know, he was civic minded and he worried about...		C1	025
Miles Glendinning	This is probably what might have recommended him to the, sort of, governing elite in the time in Northern Ireland. He wouldn't be seen to have been a loud, swaggering kind of person. He was somebody who was, you know, on the one hand had self assurance, but he was a able to convey that in a somewhat quiet way that didn't, sort of...that wasn't aggressively flamboyant or something like that, you know.		C1	026
Andrew Molloy	And then also, the other interesting thing that comes out from your book is his connection to, sort of, arts and crafts, at the start...		C1	027
Miles Glendinning	Yes, I mean he certainly was no...you know, the whole avant guard side of the post-war modernism the kind of questioning...the people who were questioning through, kind of, avant guard deconstructive type of things, like the Team10 or the Smithsons. That was completely alien to him. I mean, his...his way of tempering the sort of more rigid modernism was through, on the one hand things that were older like the arts and crafts or the sort of somewhat, you know, his sort of...his liking for stately gestures and that kind of thing; and on the other hand conservation which...well obviously that...yeah...		C1	028
Andrew Molloy	And you start to see through your book that modernism perhaps wasn't the revolution that perhaps we're lead to believe, It was more a continuation of ideas...		C1	029
Miles Glendinning	Well I mean, you know...this is the sort of, you know, common place of contemporary scholarship about modern architecture, you know, "it wasn't really this, or it wasn't that. It wasn't this monolithic thing or it wasn't a complete break from the past. It wasn't, you know..." and I think, you know, yeah...certainly Matthew's career would give you support for all of these sort of things, you know. And nor was it equally the way he always was interested in conservation, you know, and old buildings. That's again trying to emphasise that modernism wasn't a break from...wasn't anti-Heritage you know, even if he was quite		C1	030

	prepared to demolish old buildings when they, you know...if they were, you know, in the way of one of his plans.			
Andrew Molloy	So why do you think that it's, kind of, generally accepted that modernism was a total break from the past?		C1	031
Miles Glendinning	The need for...well, because of the need for each architectural movement to caricature...I mean the way architectural discourse works is...is by each movement pillaring it's predecessors, being...it's, you know, architecture moves...architectural discourse moves forward through...convulsively rather than through a kind of incremental thing of small scale scientific discoveries or something like that. It sort of...it's moves by Group X rejecting the previous predecessors, and everything about the predecessors becomes bad and everything...and it's like, you know, party political debate or something, in that, you know...It's a sort of process of parodying and caricaturing, you know, so of course...you know.		C1	032
Andrew Molloy	So, it's almost like everything that is going wrong in society and architecture is just...		C1	033
Miles Glendinning	Oh, yeah, of course...that's since the 19th century and it was Pugin that started all this off with the idea that architectural debate has to be about on the one hand, a sort of utopian thing or utopia and dystopia thing of architecture will create...cure all the things that are wrong in contemporary society and which can all be linked up with...with the now most unpopular recent phase of architecture is. And it...it will create a new utopian situation but through a specific form, you know.		C1	034
Andrew Molloy	So, how did Robert Matthew become involved in Belfast and Northern Ireland? Why do you think he was...?		C1	035
Miles Glendinning	Well, I think he became involved because, now I had to...this is a slightly circular thing...I had to read the book again, you know, I've kind of forgotten three quarters of what's in this...it was published in 2007 or something, so that's seven years ago so I've rather forgotten...but I think the reason was that they were trying to...there was Alderman McKee who, who wanted to...There were people who...people in Belfast corporation who wanted to block urban expansion. There were people, the pro-planners who wanted to expand the boundaries of Belfast. There was a planning...was basically a planning assault on Belfast corporation, and on its sort of ideological and practical, sort of, conservatism - it's reluctance to build housing, it's etc etc. And the planners and the, kind of, O'Neillites and so on managed to manoeuvre...oh no, well, that was, O'Neill was later, yeah...but the pro, the progressive people, sort of...Oliver and Ronald Green and all the kind of...the kind of progressive administrators at Stormont who wanted to sort of, shunt the conservative people into the...they managed to manoeuvre McKee...There was a particular meeting where they managed to manoeuvre him into a corner, whereby they trapped him and got him to say that he wouldn't mind having the boundaries or the...sort of, put into question provided that somebody was brought in to do an external evaluation of it. And then Oliver said, "we seised on this straight away." And they, sort of...Matthew was kind of...they sort of phoned up Matthew straight away and kind of got him to come over the next day before Belfast corporation could have second thoughts about it, and...and then after that they were...Belfast was sort of stuck, you know, they'd sort of agreed to this. They then had this person brought in who was treated as being very very grand and they then found themselves gradually, sort of, pushed into a corner. And it was very like...I mean Matthew would have been very experienced with this because exactly the same thing was done with Glasgow corporation in the 1950s by the planning...central government planning alliance. Now, in Scotland the equation is totally different because, unlike in Northern Ireland the municipal...particularly housing, in the post war period was a sort		C1	036

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	<p>of huge thing...part of local politics, but from the point of view of wanting to build lots of housing rather than not to build, you know. So in a way what Glasgow corporation wanted to do in the 1940s was - it had extended it's boundaries before the war - it wanted to build huge numbers of council housing within the land it already had in order to keep the...in order to redevelop slums and keep the population and the rateable value while building homes for the people, and all this sort of socialism and etc etc. And the planners and the people in Edinburgh, the civil servants - you know like the equivalent of the Stormont people, the people in St Andrew House - wanted to stop this and they wanted to make Glasgow export all it's population into new towns. So really the battle there was over where the new houses were going to be built rather than whether they were going to be built at all. Whereas what Belfast corporation wanted to do was not to build any houses because it would create trouble and, you know whatever...and, you know, political trouble and you know, ethnic trouble and so on...and...and...they...but the mechanism was the same...that they were kind of government administrators and planners were the kind of technocratic person, and in that case was Abercrombie who was the head...the head person who did the Clyde Valley Regional Plan, which was the way they managed to sort of box Glasgow into a corner and Glasgow then had to agree to new towns and all this sort of stuff, you know, even though it had slightly petered out. And Matthew played this same role in Northern Ireland, or in the Belfast...Belfast region, that Abercrombie had played in the Clyde Valley Regional Plan. So he was well used to dealing with recalcitrant municipal people who wanted to obstruct enlightened mandarins, you know, who were pursuing some enlightened mission that had to be...but had to be done by...by...in a crafty way rather than just by steamrolling over, you know...so he would just have regarded Belfast Corporation as being just a re-run of Glasgow corporation but with a slightly different agenda...of, you know, councils who wanted not to do something rather than wanted to do it, you know...</p>			
Andrew Molloy	And was there any, sort of, attempt at, sort of, community consultation over the Matthew Plan?		C1	037
Miles Glendinning	Oh, I shouldn't think so, No. I don't think...That's not...I mean, up until the Skeffington report, and all this, in 1968 and 1960 there was never any sort of...I mean, that was never any attempt to...wasn't part of the situation anywhere, you know...		C1	038
Andrew Molloy	So, do you think Robert Matthew wouldn't have...I know he didn't actually lay out where motorways were but they were sketched on the Matthew Plan...		C1	039
Miles Glendinning	I'm not sure the motorways would have been so...He...I don't think he was so concerned with...with traffic and that's why, when they got the consultants in who did the...the...		C1	040
Andrew Molloy	...with the motorway plans?		C1	041
Miles Glendinning	...Yeah...		C1	042
Andrew Molloy	It was Travers Morgan, I think it was...?		C1	043
Miles Glendinning	Yeah, I mean, Matthew...they tended to be...the roads tended to be done...because highways department in cities tended to be kind of quite powerful separate departments...you know, the motorway...the road plans tended to be done slightly separately. What Matthew was more concerned with was population, housing, where housing was going to be built and possibly industry. I don't think Matthew would have been really concerned with roads at all. That may be rubbish but he knew nothing about roads and I think		C1	044

	he would have been the first to say that, you know, engineers do that, you know. I mean, on the whole...I mean, he wasn't a motorway person, you know, somebody who was like one of the planners who wanted...he was really...his main planning agenda was decentralisation of population...decentralisation of...you know an Ebenezer Howard thing, without...yeah.			
Andrew Molloy	And, was Matthew aware...was he, sort of, purposefully implementing the ideas of Patrick Geddes, or do you think that was just...?		C1	045
Miles Glendinning	I think Geddes was really just rhetoric. It was, sort of, you know...but I mean I think a lot of Geddes' ideas were rhetoric anyway, but...but when they were then cited by modernist people...but, you know, it gave them the latent feeling that it was somehow linked to the place, you know, they could always talk about...when Matthew wrote his lyrical stuff in the report about in the landscape of Ulster and you know blah, blah, blah...you know, I think any writing of that sort in one of these plans would have been slightly with Geddes mind, you know, but only a bit in mind, you know. There was a little book was published by somebody...by the chief Scottish Office planner, a man called...Robert Grieve and it was called 'Grieve on Geddes' and it was like a, sort of, how Geddes is relevant to modern...modernist planners, and Grieve was a kind of friend of Matthew...He was one...he was one down down from Matthew in the, sort of, pecking order, but he was...he was still the chief planner in Scotland. That was published about 15/20 years ago, or something like that, it's an interesting little...		C1	046
Andrew Molloy	Yeah, I'll look that up, hopefully our library has it but, returning to Geddes especially in his Dunfermline plan he talk about magnetising Dunfermline, where I think Matthew sort of inverted that and wanted to demagnetise Belfast Do you think that may have caused problems, or do you think that was a mistranslation, or...?		C1	047
Miles Glendinning	I think all these words, these metaphors of scientific, you know...like pulls and satellites and these...I don't think Matthew would have been quoting Geddes or trying to rebut him by...I think all these words would have been- I mean it's just my guess - would have been commonplace in the sort of rhetoric of the war and of the planning, you know, just all this kind of language I don't think he'd be quoting Geddes there - negatively or positively - that's just my guess, you know.		C1	048
Andrew Molloy	Right, so, maybe Patrick Geddes didn't have as much an effect on Robert Matthew as it appears.?He...These ideas were just out there, and they weren't...?		C1	049
Miles Glendinning	...Probably, yeah. It's difficult to say, you know.		C1	050
Andrew Molloy	Right, okay. Perhaps...Where these ideas about before Patrick Geddes started writing about them?		C1	051
Miles Glendinning	Well I don't know...I don't know about that, Geddes was, you know...I don't know...you know. You see I'm not really an expert on that period so I don't know. There's people who studied planning...planning perspectives, I mean that's a...planning histories, so there are loads of people who have spent ages studying, like, late 19th century and early 20th century planning ideologies and, you know that stuff, and that sort of thing...		C1	052
Andrew Molloy	Okay, I was quite surprised, I was talking to two architects, Barrie Todd and Joe Fitzgerald, who were, sort of, practicing at the time the Matthew Plan came about, and they said that they weren't really aware that it was happening at that time, even though some of their projects were a part of it. Then, I was also talking then to two planners you said that Matthew had a tremendous effect on Belfast and it's just, it's interesting...		C1	053

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Miles Glendinning	Well, the key thing is again Matthew...just as Matthew wasn't interested in roads, equally...what sort of projects with these other architects have been involved in, just...?		C1	054
Andrew Molloy	Joe Fitzgerald was involved in the Valley Leisure Centre which was part of...you know, it was part of the Matthew Planned to have centralised leisure facilities...		C1	055
Miles Glendinning	...And when was it built?		C1	056
Andrew Molloy	That was built...that would have been built, sort of, early 70s, I think...maybe mid 70s...		C1	057
Miles Glendinning	...and then the other architect?		C1	058
Andrew Molloy	The other architect, he...well it was...he wasn't actually involved in many projects, he ended up going to work in London cause the Troubles hit and that sort of thing. But Joe Fitzgerald was also involved in the...in Aldergrove airport and this sort of thing, which was mentioned...		C1	059
Miles Glendinning	Yeah, I mean, first of all, you know...I mean the Troubles, that's the key...I mean basically by the time you get to the early 70s, particularly if it's in a...you know, in works of public architecture or something, you know...something like a leisure centre...Okay you know, somebody's doing something like that would not necessarily be aware of the macro planning context of it, you know and if they'd been practicing...doing that five years previously then they would have seen all the stuff in the newspapers and so on. I mean, the initial explosion of stuff in the...in the papers and all that was in, sort of, 1964 or thereabouts wasn't it? So if the the buildings...if the projects had been built, this architect in that...10 years later - A. they're really you know, they're not quite central to the, you know, the two are a bit detached...And individual worrying about his building and the macro planning...and - B. with the Troubles, is everybody would've been worried about that, but also Matthew had kind of just dropped out by then. So I suspect, you know it's a sort of a vicious circle, that he kind of disappeared and I think he had an eye to...you know Matthew was...he wasn't the who, unlike the...The way he looks after number one what sort of quiet and, I think he started coming to Northern Ireland because you was afraid of actually, you know getting blown up something, you know. And I...you know, because he dropped out of all the stuff about the University - from about 1970 he never came to any more meetings in Northern Ireland, he used to frequently come before then, and everything was done in Edinburgh so I suspect by the time you get to the early 70s, people would have, you know...younger architects would have forgotten all about him, because he wasn't really important in Northern Ireland from the point of view of architecture, he was important from the point of view of planning. And particularly population, demographic planning as opposed to road planning, so your planner context, yeah, they would know all about him. But not the architects, unless it was an architect of, you know...if somebody...say if you got somebody who had been like a junior architect in the Northern Ireland Housing Trust or something like that, he would know about Matthew because, you know, because all where they put their developments were...you know, that would have been, in the late 60s or something or that or in the Housing Executive when that was formed, you know, that would be much more directly in detail interdependent on the planning...on the Stop-line maps all that stuff, you know stuff but not a leisure centre, that's just my take on it.		C1	060
Andrew Molloy	So perhaps Matthew's legacy in Northern Ireland...Sorry, I'll just stop this and restart it...		C1	061

	[RECORDING STOPPED AND STARTED AGAIN]		C1	062
Andrew Molloy	So perhaps Matthew's legacy in Northern Ireland was more administrative...?		C1	063
Miles Glendinning	Yeah, I think yeah...the administrative side of planning. And you know...because, you know...the way the subsequent phases of architecture...The idea of architecture and planning as working very closely together has vanished and planning has now become seen as just something that's a sort of regulatory...really, you know boring regulatory thing. Whereas creative architecture has, you know okay, master planning, urban design or something attached to it, but not...you know...so, you know, the whole link that even by the time that Matthew was in his last years it was already...that was already happening, you know he was seeing that what they saw as the organic link between architecture and planning as slightly going out of the window and...yeah.		C1	062
Andrew Molloy	So, with the plans for Craigavon, why...why do you think it was such a dramatic failure? Was it because the public had, sort of, decided right from the start that they weren't happy with it?		C1	063
Miles Glendinning	Well, I just...I just wonder whether the whole thing was just a case of, like Mandarin pyramid selling almost you know. It was a kind of...you know what happens, like in some aspects of the Soviet union that, where you have a sort of elite that really able to just develop...I'm trying to think of other, you know, examples are you have an admin type of elite that's slightly cut off from...you know, because of the need to...The way that this sort of O'Neillism agenda could only be developed...I mean as, what was his name, as Oliver says in there...That O'Neill didn't want to go into smoky rooms and negotiate with people, he just wanted to sort of, you know, say this is what's going to happen and to sort of, you know, have a few, kind of, cronies in the newspapers and the people...the kind of elite people. I mean I don't think it's because the...yeah, I mean he certainly should have consulted the people...the kind of Unionist politicians on the ground I mean, I don't think this whole post 19...Skeffington idea, and particularly in the circumstances of Northern Ireland you know, they should have public consultations you know that's not...that's not...nobody was thinking about that in the 19...In the mid 19...In 1964 with Craig...in 65 when it all started going wrong. But he should certainly have...They should certainly have covered their back in the broad spectrum of unionist opinion, you know, to avoid getting, you know...I mean it was basically...I don't know a huge amount about Northern Ireland politics or that but you know, it seems to me this was a very big structure that was built on a rather slender...slender base of support. You know, I'm not thinking of this in terms of fairness...you know...that he should have consulted the people, just in terms of building up a power...you know of almost like in Roman politics, of sort of, you know of patrons and clients and so on...He didn't really, you know...all these planners and consultants and Matthew and O'Neill and...and then the...also the fact that also within unionism there's all these kind of factions...You know, who was it, Brian Faulkner and all these other people who were waiting to sort of, you know...this was not a structure that was...necessarily have a huge amount of coherence at the time. There were people, quite powerful people, who were waiting to potentially, you know, exploit the slightest, you know, problem. So really, you know, it was almost as if - I'm trying to think of metaphors - there was a building on a rather, sort of...rather sandy foundation...building something rather big and sort of...And then this...and then Matthew kind of got away with it, and I think he also had this slightly, sort of, like a Scottish...like a Scottish colonialist attitude, pretentious, slightly to Northern Ireland that this was a sort of terra...Tabula rasa, sort of thing. You know, of course in Scotland you couldn't build a new city because that would be, you know, there's too many vested interests in the way but, you know, you		C1	064

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	just sort of... Yeah, make an extravagant proposal because he slightly, sort of, saw himself... Where as Abercrombie in Scotland could make a very grand... you know Abercrombie anywhere could, in India or something, could make grand proposals to do this and that or the other you know, founding a new... or the whole ethos of founding new capitals, you know, in Brasilia and etc etc etc. and Matthew possibly wanted to... You know, he saw it as something, you know, why not? And just to go a bit further and... And, if you know, and then there was ultimate, he had this enormous structure built up on this sort of wobbly foundation, you know...			
Andrew Molloy	Yeah, so the political machinations behind the whole thing just eroded the...		C1	065
Miles Glendinning	The politics of the whole thing just didn't - just in my opinion - just didn't add up, you know. It was really... It was really... What happens if you... It was the same way when they said that, I remember reading somewhere, that this whole thing at the moment about the Ukraine and Russia and so on that the EU became very very embroiled and committed to the idea of getting the Ukraine, because of a lot of kind of like technocrat, civil servants who decided it would be a good thing to do but really without considering the sort of political implications of it, and what it would... the sort of Pandora's box that would, you know... And I suspect these people like Matthew would have seen himself as a very savvy person, but actually politically, you know, they were quite naive you know. And possibly they thought they could just, just... you know, do what they...		C1	066
Andrew Molloy	And it's notable in the Matthew Plan that he, I might be wrong, but when I read through it there was no reference to a religious or a national divide, do you think that was...?		C1	067
Miles Glendinning	I don't think that would have been at that time you wouldn't expect any public... I mean, any public document to make reference to... at all, I mean you know...		C1	068
Andrew Molloy	Because he does make an attempt, he does start to talk about the... the social make up of Northern Ireland...		C1	069
Miles Glendinning	Oh yeah, he would be trying to do... I mean, I think a lot of the parity people - the kind of, you know Unionist liberals, would have seen, you know, their agenda being to sort of bring in under the doctrine of parity to bring into Northern Ireland the kind of, sort of, mainland idea of... the idea of class politics and politics being about, you know, to get away from blah blah blah, by bringing in more sociological, you know, or whatever. Which you know, of course it's just brushing under the carpet. But under the kind of aegis of a kind of liberal... liberal, you know, enlightened whatever... so, Matthew, yeah, there'd be plenty of stuff about sociological analysis and so on, but the one... the one really important one would be taboo, you know, to sort of...		C1	070
Andrew Molloy	And maybe he was a little bit frightened of expressing an opinion on it in case he upset the Unionist government?		C1	071

Miles Glendinning	<p>I don't think he would even have, I mean...I think the whole...I mean, Matthew in his...as an architectural politician, which is the thing that he was most interested in, the politics within the professional world of architects, and his international...He was a...It was second nature to him to really negotiate his way through, with diplomacy, through places where there was a lot of acrimony. And within that UIA, that was his, sort of...'Mr Unflappable' who would mediate between violently feuding factions. And the year before all this, he'd had his big triumph which was the UIA Congress in Cuba were...While he had to, sort of, negotiate between...mediate between Americans and Russians and there...And this is all in Chapter...in Chapter 11...It about that UIA conference...That was where there was the most bitter you know, East Cold War conflict so, you know, I think he would have seen the...the latent situation in Northern Ireland as being, well quite apart from the fact that, you know, even if Edinburgh didn't have a...you know, Edinburgh people would have seen...would have thought of kind of like sectarianism being a Glasgow problem, you know, and they felt very superior about it. But there is, there was at that stage, you know, in Matthew's upbringing some sectarianism in Edinburgh, but I mean not...There was a guy called...what was his name, he was a...during, there was like a fascist period...He was an agitator who was very...kind of like anti-Catholic agitator...what was his name?...It was a sort of social movement in Edinburgh, that was a little bit like fascism, and it was very much associated with a sort of radical Protestantism, and so on. Matthew would have been aware of all this and would have kind of looked at down on it all, it would have been like the bits of Scotland that he was embarrassed about, you know so...and so he wouldn't have wanted to get involved, he would have...you know, it would be fine to be saying adroit things and sort of negotiating through, you know, between the Russians and the Chinese, and you know the different factions in the UIA, but this would have been a sort of old-fashioned one that he didn't want to have anything to do with, you know. I think that would be his take, "I'm above that you know, I've just been out in Cuba talking to Fidel Castro, so I mean I'm not..." I'm just sort of...You know, I'm just sort of...Just being a little...[CONSULTS BOOK] You know, literally...It was 1964, he was just about to go to Cuba to have this big challenge of this very very acrimonious thing...And then by the March 64 publication he had been to Cuba, he was just about to go two months later on his grand tour of Communist China, which was something which was almost unheard of at the time. That involved, you know, feats of...of diplomacy in...in, you know, the more lunatic things he was confronted with, and being, you know, very very polite to, sort of...[POINTS TO IMAGE IN BOOK] there he is in the...he is...He's chairing a design competition for the design of the monument for the Bay of Pigs invasion, and he sort of...with all this sort of thing he...it wouldn't have been something he, sort of, would have wanted...he wouldn't have wanted to get involved in it.</p>		C1	072
Andrew Molloy	<p>So, maybe there wasn't even an awareness of the, sort of, civil rights movement...?</p>		C1	073
Miles Glendinning	<p>Oh, I don't think that...because civil rights movement would have only started in 68 didn't it? By this time he...by which time he...now the moment there was a whiff of trouble, he was out, you know. I think the last moment, the last point that he really was involved publicly was the UAHS inaugural in 1966, yeah. But in 68, he was...he was out. So the moment civil rights was...was coming up, you know, he was already on the way out.</p>		C1	074
Andrew Molloy	<p>And, one of the things that people, kind of, point towards over the failure of Craigavon is Jeffrey Copcutt, kind of, pointing out that the Matthew Plan was ignoring, sort of, the area of Londonderry and that sort of thing. Would Matthew have been aware of that or</p>		C1	075

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	was he just doing what he was told by the Unionist government, or, you know, did he not see Londonderry as...?			
Miles Glendinning	I think that...		C1	076
Andrew Molloy	...Because if Craigavon had worked it would have been larger than Derry...		C1	077
Miles Glendinning	To start off with...To start off with the area...the official area of the plan didn't include Londonderry, that's...I mean he would...But he was pushing for it to be expanded into the Ministry of Development. And he would have had no...I think he would have had no opinion on the...I mean, what he would be pressing for is the most grandiose kind of thing possible within the framework that he was given. And I think he probably would have been given to understand that bringing Londonderry into it would have been far too contentious, both within Unionism, within the different factions, sort of...and also in relation to the wider clash, the wider tension. So...I don't really know...I mean there's papers about that...you know, there's a mountain of stuff that was left in the University of Edinburgh library which, you know like files about the stuff, you know...how the plan was prepared, and so on, which this is kind of extracted from. I don't think it was even on the agenda. It was when it came to the new University of Ulster that really then - then - it was or on the agenda, where should the university be? That's...But at the time that the plan was being done, you know...because by that, you know, by that...by the time the university location was being...you know, things have moved on. The Ministry of Development was there and the...it was an all Northern Ireland debate, sort of. Whereas, you know, the plan was about the east, you know, so it was really, you know...from what I can remember.		C1	078
Andrew Molloy	And then Matthew , it's been mentioned a couple of times, he had a strong, sort of, interest in heritage. Why do you think that it's, kind of, commonly accepted that modernism anti-heritage when ever...?		C1	079
Miles Glendinning	Well, that just goes back to the same old thing, you know, each phase needing to parody it's...you know, the post-modernist...when post-modernism established itself it needed to...I mean, in the early 70s...well not during post-modernism...when...the triumph of conservation was achieved partly by attacking modernism and saying that modernism was very anti conservation, which obviously wasn't true. But it was just necessary to...and then that has continued to be accepted in the...sort of, you know...founding myths of present day conservation, you know.		C1	080
Andrew Molloy	I'm going to...after we finish up here I'm going to go round and visit George Square because I think that's...		C1	081
Miles Glendinning	Yeah, yeah, yeah...Because that's...that's an interesting, you know...many preservation people in Edinburgh, it was around that row the Scottish Georgian Society which then became the Architectural Heritage Society was founded, and which was about...was very carefully orchestrated by Matthew to make sure that his buildings got built, and you know, even though, in fact, the building that he...was actually rather inserted in a corner of the square and didn't really involve demolishing a lot of the square at all. But...a lot of people within the, sort of...traditional heritage people in Edinburgh still...you know, Matthew's name is still attached to that as a folk memory of he's the destroyer of, etc etc. Whereas his...his role in the saving of the new town thing has become slightly more forgotten about...		C1	082
Andrew Molloy	...And again is that going back to the idea of...of blaming modernism for...?		C1	083

Miles Glendinning	Probably, yeah. I think it's more the power of the 'heritage mafia' in Edinburgh and the fact that they are very coherent and now, sort of...yeah, yeah, yeah...		C1	084
Andrew Molloy	So, was part of his plans for George Square to do with preservation or was...?		C1	085
Miles Glendinning	...No, they were not to do with preservation...I mean, a lot of the buildings were to be kept but it wasn't a conservation plan. I mean, his...his view was that George Square was slightly second rate, you know, he would fight for what was the top thing which was the new town, but George Square could be sacrificed because it wasn't really so important...you know, and obviously in terms of world heritage type standards that's obviously quite true, you know. I mean, it wasn't a formal, you know, classical thing, it was a rather shambolic little grouping, you know. So...yeah...		C1	086
Andrew Molloy	So, do you think like...part of my project, I very much hope to start to challenge the ideas that modernism ruined Belfast, and you know, it was almost as bad as the Troubles and things like that because they're starting to...there's a group in Belfast at the moment called Forum for Alternative Belfast and you can see that they have, certainly the ideological roots, in the 'Architectural Group' and the 'Save if the Shankill Campaign' and that sort of thing. Do you think there's any chance that we can start to, sort of, turn the tide of opinion and actually have an intelligent conversation about modernism in general, you know, rather than having these small little groups who are kind of demonising, very unhelpfully, what happened before?		C1	087
Miles Glendinning	Well, it depends what the...you know in some places, were you get...sort of, build up a critical mass of people who are actually enthusiastic about modern architecture, and they seem to have that in some places down south, then, you know, it obviously then it becomes easier to do that sort of thing. I mean I'm a bit neutral about the whole thing, I don't really...You know...there's an awful lot of modern architecture around...maybe hasn't, even now, it probably hasn't got to the stage where it would be, you know, it's that old that, you know, it would be easy to sort of portray it as a sort of vernacular. Kind of, the 19th century, the tide turned with 19th century architecture, terraced houses and that kind of thing, in the 1960s and 70s, you know, when they were sort of like, between 60 and 100 years old or something. We haven't reached that stage yet and I think the idea of just ever more and more telescoping of what becomes heritage quicker and quicker and quicker and quicker, you know ultimately is going to...That's another...you know that's another case of something that built on insufficient foundations, you know, that sort of...you know the public is going to lose track of that eventually if they...you know, and preserving buildings from the 1960s and 70s, you know, in some places...I mean in Britain...the...or in the UK, there is a lot of stress on the public and civic engagement and having popular voluntary groups that drive these things, things like the 20th Century Society and so on. Whereas in Europe the drive to have modern...to...the valorisation of modern architecture...modernist architecture as heritage is very much led by expert groups...and I'm just looking at a things at the moment that was sent by ICOMOS, an initiative about a similar thing actually...about the...recognising the Socialist realist, or Communist, architecture, and socialist Modernist architecture from the 50s and 60s and so on, and Eastern Europe, as heritage. Now this is being led by ICOMOS, the National committee of ICOMOS in Germany and in Poland. There is no suggestion that something like the 20th Century Society, or you know, the...so it's very easy for them to build...they produce very impressive documentation, and there's all these things about doing serial nominations for the Edinburgh...for...for the world Heritage thing, you know, so it's very much linked to the world Heritage machinery, which again, that's UNESCO and it's, kind of, committees and experts and		C1	088

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	dossiers and that kind of thing. But to get public support for it, I don't know really...sort of, you know...			
Andrew Molloy	But I think, there is a risk with these sort of reactionary groups that I...I think, you know, they're being as absolutist about their ideas as they are accusing the modernists, and I think now going to fall into the same...		C1	089
Miles Glendinning	Of course, all phases of architectural rhetoric are pretty much the same you know, that there sort of...you know. Intrinsically, yeah, I don't think you can be surprised at that you know, yeah.		C1	090
Andrew Molloy	But do you think that there's any way that you can indicate how unhelpful the, you know, individuals like that are being?		C1	091
Miles Glendinning	Well, I'm not really that, you know...It's a sort of agenda of...I...I don't know...But, you know, I'm involved with DOCOMOMO and so on, you know, I'm signed up to the idea of modernism as heritage and so on, but I...you know, I mean until the whole structure of architectural and built environment debate is reformed and, you know, which it isn't going to be then this sort of extreme discussions are going to carry on and I don't think there's much that can be done about it...it's sort of...you know...		C1	092
Andrew Molloy	So we're just doomed to...		C1	093
Miles Glendinning	Well, until the next phase of...You know, the fashion will change at its own pace.		C1	094
Andrew Molloy	Well, I think that's...that's about an hour now...		C1	095
Miles Glendinning	Good, well if you've got any more...particularly if you have any difficulty contacting Hugh McIlveen...		C1	096
Andrew Molloy	Yeah, I really appreciate that...		C1	097
Miles Glendinning	...But he...he's well worth going to...and he doesn't live too far...the most convenient way to get to visit him would be too...You could fly to Birmingham, he's not too far from Birmingham airport, I mean Bamber is about half an hour on the train from there		C1	098
Andrew Molloy	Right, okay, it would be fantastic to talk to him because it was very hard to find any information on the architectural group, so...thank you very much...		C1	099
	[INTERVIEW TERMINATES]		C1	100

Appendix C

Appendix C2 – The Matthew Plan and Planning

Location

Waterfront Hall, Belfast

Date

16.04.2014

Participants

Andrew Molloy	-	Interviewer/researcher
Bill Morrison	-	Retired architect and planning consultant. Former planning Officer for Belfast. Former chair of PLACE, the Northern Ireland Centre for Architecture and the Built Environment
Dick Mackenzie	-	District Electoral Areas Commissioner for Northern Ireland Former member of the New City (Craigavon) Design Team. Former Local Government Boundaries Commissioner. Former Deputy secretary of the Department of the Environment.

An edited version of the interview can be seen in Appendix G.7, DVD 1.

Andrew Molloy	...but I'll just start, I've already talked a little bit about my project but I'll just, kind of, try and elaborate on it a little bit just so that we can, kind of, set the tone of the discussion. But essentially, I'm looking at the ideologies of three individuals in particular, I've kind of zoomed in on, who have...I can see have had a defining role in the development of Belfast. So in chronological order they are – Alfred Brumwell Thomas, the...the...	C2	001
Bill Morrison	...City Hall...	C2	002
Andrew Molloy	...Yes, the man who designed City Hall, and he also had a...Like a master plan for the city which was never realised I'm investigating that to look at that, sort of, the Victorian ambitions for the city, you know...	C2	003
Bill Morrison	Do you know I never knew that, that's very interesting...	C2	004
Andrew Molloy	It's...I happened across it in an edition of the Irish Builder and he need an address to the Rotary Club where he suggested a tri-square plan for the centre of Belfast with Donegal Square being the central plan...or a central square, you know, with the City Hall as a focal point and then down towards Inst there would be another square, with the tech building as a focal point, and then the law courts would have been another square...	C2	005
Bill Morrison	...and there's a plan showing this, is there?	C2	006
Andrew Molloy	No, he only ever discussed it, he talked about it quite a lot and he wanted to make it happen, as far as I know, I don't...he probably made sketches and drawings but they're not...	C2	007
Bill Morrison	What was his name?	C2	008
Andrew Molloy	Alfred Brumwell Thomas, he designed the City Hall, is what he's most famous for. But he never worked in Belfast again after that, but he had this...	C2	009
Dick Mackenzie	He wasn't a Belfast architect then?	C2	010

Andre	No, he was from London, no...And then, obviously the other individual is Robert Matthew, and we'll be talking with him at length later on. And then the final individual is Sir Charles Brett and influence he had in, you know, the Housing Executive and the heritage...you know the Architectural Heritage Society, so i'm talking to Marcus Patton Karen Latimer and stuff...	C2	011
Dick Mackenzie	Bill and I would have known Charlie very well...	C2	012
Andrew Molloy	Right, okay...It might be nice to touch on him at that at the end, if you don't mind...	C2	013
Dick Mackenzie	Yeah, well one of the things, he did the 'Buildings of Belfast' and then he wanted to do the 'Buildings of County Antrim' but he didn't have a budget. So he came in to see me one day; so I gave him a grant of £14,000 to do the 'Buildings of County Antrim.'	C2	014
Bill Morrison	...Did you...?	C2	015
Dick Mackenzie	Yeah I did, yeah...	C2	016
Bill Morrison	So there's a lot of things you are accountable for...	C2	017
Dick Mackenzie	[LAUGHS]...Yeah, the other thing I like about him...one of Charlie's first...the first things that he decided when he became chairman of the Housing Executive was that there be no more high-rise. He just did away with high-rise, as almost an executive decision at the board was very quickly taken.	C2	018
Andrew Molloy	But Divis and stuff was already way ahead at that stage...	C2	019
Dick Mackenzie	Well, Divis was already built, as were the Weetabix flats on the Shankill Road. But, the first decision that was taken, this i the...we're talking about the late 1970s now, was when they were going to demolish Divis and that was part of Charlie's heritage as well, the demolition of Divis and the demolition of the Weetabix flats, as they were called.	C2	020
Andrew Molloy	So he was talking about them being demolished, maybe five years after they've been built, or something?	C2	021
Dick Mackenzie	Yes...	C2	022
Bill Morrison	That...I remember that quite well Because it was quite a devastating thing...I mean, there is a huge story that, and a whole housing in Belfast that's not reported as much as it ought to be, to do with the work that Charlie paved the way for, and not just in terms of saying there's no high blocks but also in terms of the space standards that he wanted from the start.	C2	023
Dick Mackenzie	That's right, there was there...what do you call it, Radford...there, what do you call it...?	C2	024
Andrew Molloy	...the Parker Morris...?	C2	025
Dick Mackenzie	...Parker Morris...yeah, yeah. And he was also instrumental in the Housing Executive doing some renovation of listed buildings in Joy Street...I mean the Joy Street houses were all done by the Housing Executive under Charlie's tutelage.	C2	026
Bill Morrison	And a million...There was £100 million spent in the 1980s on public housing in Belfast which was denied every other city in the United Kingdom, you know under Margaret Thatcher. But with Charlie's help; I'm not attributing him with it all as the one he held her throat...to persuade her to do this but there was a whole lot of...you know, it was around about the time of the Hunger Strikes	C2	027

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	and the decision was taken let Belfast carry on, otherwise the public sector housing program would have wound up. So there was 30,000 houses in the greater Belfast area built in the 1980s...		
Dick Mackenzie	I went to work in the housing division in 1976, and one of the first things I can remember the assistant secretary saying was, you know, they were staying to ask the right questions about housing like 'When is Divis flats going to be demolished?' That was 1976, and I think they were only built...they were only built in the late 1960s, weren't they?	C2	028
Bill Morrison	...yeah, yeah...	C2	029
Andrew Molloy	That's crazy! They knew they were not going to work right from the word go.	C2	029
Dick Mackenzie	Absolutely not, they weren't working...	C2	030
Bill Morrison	There's a whole background to that which we will probably come onto about, you know, why there was a delay in the process of building tall blocks which were so prevalent throughout the rest of the UK, and you know we were in many ways lucky...	C2	031
Dick Mackenzie	...that's right...	C2	032
Bill Morrison	...it was delayed, but there is an explanation for that, you know, that you'll probably hear about.	C2	033
Andrew Molloy	Right okay, just to begin then, could...could you provide, like, a brief description of the Matthew Plan? What you think main, sort of, points of it were, just as a way of summary.	C2	034
Dick Mackenzie	Well, the Matthew Plan...I mean, the essence of the Matthew Plan was housing. Where was housing going to be built in the Belfast area? Coupled with...because there was a housing report done in the 1940s; there was a lot of properly destroyed by the war; and there was a housing report done about 1945/46 that said, I can't remember the numbers Andrew Molloy, but there was something like 100,000 houses were going to be needed or the population of Belfast. Don't count me on that 100,000, you'll find it in one of those housing reports of the Planning Advisory Commission or the Planning Advisory Board, one of those reports after the war and the question was where were those was going to be built? And then you added to that slum clearance and so the...throughout the 1950s the big question was where were the people of Belfast going to be housed? And, if you like, that was the genesis of Matthew – it was housing. Now, there was a...once Matthew started reporting there was a whole lot of other issues, but initially the big issue was where the houses was going to be built, and that's why Matthew was brought in, to say where the houses going to be built for the Belfast people and the expansion of Belfast...	C2	035
Bill Morrison	...But the actual Matthew Report itself, I mean I was taking some notes before this...it boils down to six points, and with the benefits of notes I'll just tell you...The first one was the Stop-line, which was utterly critical to the whole philosophy and thinking behind it. It was the first time there was going to be a line drawn around the city. The second one was the fact that there was going to be a new city created as a counter magnet to the influx of population, which was something...I want to come back to that but that was the raison d'être in a way for the thinking behind the plan. The third one was the growth towns which follow in the same...basically the idea of capturing...that's where the people would live and take the pressure off Belfast. And the last three were interesting ones, first of all the was the protection of the countryside and coast which Matthew was very strong about and Cecil Newman was a leading figure in that, and really encouraged	C2	036

	the protection which remains right through to today, I mean the whole question of what we now call green belt and things like that stemmed from that. And then there was the decision that Robert Matthew inspired, although there was background thinking that he was playing to what the administrators wanted at the time, which was a single planning authority for the region. I mean, that have been advocated in the 1940s, in fact, but it hadn't come to pass but Matthew gave credence for it and it was what James Aiken in the paper gave...described it as a unexpected bonus out of the Matthew Plan, the creation of the single planning authority. And the final thing, Dick, you'd remember this...		
Dick Mackenzie	...Oh yeah...	C2	037
Bill Morrison	...compensation for the refusal of permission to build...	C2	038
Dick Mackenzie	I mean, that...that the...if you wanted to see one of the biggest issues that enabled planning to be brought forward in Northern Ireland...I mean remember that in 1960 work I think only about five or six members of the Royal Town Planning Institute working in Northern Ireland. There was about...there was three in the department and the was three in district...county councils. So, at the start of the 1960s planning was a completely new profession coming in and the issue of compensation was always...there's the noise...I hope that doesn't disturb...	C2	039
	[SOUNDS OF SIRENS BRIEFLY DISRUPTS CONVERSATION]	C2	040
Dick Mackenzie	...the compensation...up until 1965; if you were refused planning permission you were...you were entitled to compensation for the value for the land for the proposed use. So, you might have a field which is worth maybe £1000 an acre for farming, but if you were refused planning permission to use that for housing you were paid compensation of the housing value, right? And that there meant that the councils were very, very scared of refusing planning permission. And this came to a head when...at Shaws Bridge...where the the Down County Council were the planning authority for the Shaws Bridge area. And they got a massive planning application to build a major new housing development at Shaws Bridge. And the council wanted to refuse it...planning permission, but they couldn't afford to refuse planning permission because it was going to cost so much in compensation, and the compensation was the value between its development value and its existing use value.	C2	041
Bill Morrison	Which would have been considerable difference...	C2	042
Dick Mackenzie	...a big big big difference...The council literally couldn't afford to refuse planning permission. John Oliver stepped in at that time having spoken to Matthew about it and he persuaded the minister, who was a man called Willie Morgan at that time, to pay the compensation liabilities of all the planning authorities. So, in early 1960s the compensation liabilities of all planning authorities was taken over by the government, which meant that for the first time they could refuse planning permission without the worry of having to pay the compensation for it. And so, they refused the planning permission for Shaws Bridge, and as you now know Shaws Bridge is now the Lagan Valley Regional Park. And that was...if John Oliver had one thing on his...on his tombstone, it would be he saved Shaws Bridge for the people of Belfast, by that one element of getting the compensation taken over by government. Subsequently in 1965 they passed the Land Development Values Compensation Act and that stopped that whole compensation issue from ever happening again.	C2	043
Andrew Molloy	So that was part of the Matthew Plan, the...	C2	044

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Bill Morrison	Yeah, well it was. You mentioned Shaws Bridge because that was a proposal on the Matthew Plan, if I remember rightly, the Regional Park...	C2	045
Dick Mackenzie	Yes it was, yeah.	C2	046
Bill Morrison	So it was immediately contrary to the Matthew Plan, to the plan that had been prepared and paid for by government. So, something had to be done, but as you say, John Oliver deserves all the credit for...	C2	047
Dick Mackenzie	Oh, yeah, because, what they did was they nationalised...they nationalised the development value of land, and they nationalised it at a particular date and it was the date of the publication of the Matthew Report 26th of February 1963. And...they...so the government recognised all development values up until that date, and then any development values subsequent to that were not recognised. But compensation was the biggest element of allowing planning to take planning decisions on planning grounds and not to be worried about the compensation costs.	C2	048
Bill Morrison	And did this equate, Dick, with the English system of compensation and betterment document which the 1947 act?	C2	049
Dick Mackenzie	Well, the one thing that we never did, we never had betterment. You see in 1947 they nationalised the development values in England and...but that didn't happen in Northern Ireland until 1965, nearly 20 years later.	C2	050
Bill Morrison	Of course, there'd been all that years of resistance to...the very word planning seemed to go against the grain for the Ulster-man...	C2	051
Dick Mackenzie	That's right, in fact, the first...the first title of the 1965 act was the Planning Compensation Act, and the Northern Ireland cabinet, lead by Sir Basil Brooke or Lord Brookeborough, they...they thought planning was about Communism...and so they changed the name to the Land Development Values Compensation act 1965, rather than calling it Planning Compensation Act. The first time that planning was...Bill and I were involved in drafting the Planning Order 1972...I was the drafter of that...and that was the first time that planning had been used in and enactment of the Northern Ireland government.	C2	052
Andrew Molloy	Right...So, the Matthew Plan in some ways empowered planners, but in a stealthy way because the...the Unionists were somewhat scared of the whole concept of planning?	C2	053
Dick Mackenzie	Very, they thought...I mean, planning in those days...remember, Stalin was only dead ten years and that was a planned economy and the Unionists at that time thought planning was about a Communist planned economy. They were going to have nothing of it.	C2	054
Bill Morrison	But, mind you, the early 60s was perhaps the only time in history when there was a climate were something like this could have been pushed through. It certainly couldn't have happened in the 50s, and actually it couldn't really have happened in the 70s or 80s, you know, it was just a moment in time. And the opportunity was there to do it.	C2	055
Andrew Molloy	But it's very...I find it very strange that...well I don't find it strange the planning is linked to socialism but then whenever you go back and read, you know, the original stuff that Patrick Geddes wrote about, you know, that Robert Matthew would have been inspired by, there is talk of eugenics and things like this which then makes you feel very uncomfortable, you know, with connection with, you know, the Nazis and the far...far right. So, just it's...It's very	C2	056

	strange that it moved from that to being closely linked with Communism, which is the other side of the coin...		
Bill Morrison	It's, sort of, linked theoretically between National Socialism, the Nazis, and the Communist regimes. It's a command economy basically, and controlling it all from the centre.	C2	057
Dick Mackenzie	Bill mentioned the Stop-line there...I was involved in the planning service in the early 1960s dealing with the Stop-line, and it was...it was imposed and it was sacrosanct to the extent that, where planning permissions existed outside the Stop-line, they were revoked...and the...so, I was involved in a lot of revocation orders right round the Stop-line which was tight in on the existing built up area...and all those planning permissions were revoked and compensation was paid by the government.	C2	058
Bill Morrison	So money was found, it was going to be expensive...	C2	059
Dick Mackenzie	Very expensive!	C2	060
Andrew Molloy	And...we've already mentioned a little bit the Davidge report, the 1945 report. I was under the impression that haven't gone anywhere, which you said that perhaps...	C2	061
Dick Mackenzie	...well, it didn't go anywhere at the time but it was resurrected and brought to the fore again by Cecil Newman when he became involved in the Matthew Report. And, for example, all the stuff about the countryside that they...that was incorporated in the Matthew Plan was based on the stuff of the Planning Advisory Board about 1947. And then that eventually became the Amenity Lands Act of 1966. So you had the...in terms of legislation...the first piece of legislation that came onto the statute book was the Land Compensation act of '65. The following year you have the Amenity Lands Act which enabled National Parks, areas of outstanding natural beauty and nature reserves to be established. And that all came from the Davidge report of the 1940s.	C2	062
Andrew Molloy	There was also, in the Davidge Report, plans for road expansion and...not motorway plans to the level that, you know, came after Matthew, but were any of those enacted, or did...?	C2	063
Dick Mackenzie	Well the Sydenham Bypass was built...	C2	064
Andrew Molloy	Right, and was that part of Davidge as well?	C2	065
Dick Mackenzie	It was, yes.	C2	066
Bill Morrison	There's also the famous...you know, as a result of the bombing in 1941 there was a huge space in the High Street, and the first wide road was...it was almost as if the concept was to bring a dual carriageway from the Shankill ultimately right into the heart of the city, and the first bit they were going to build was work that had been bombed and cleared. And so that's why we've got is dual carriageway in...	C2	067
Dick Mackenzie	...in Bridge Street...	C2	068
Bill Morrison	...Bridge Street.	C2	069
Andrew Molloy	So that...that was the start of the plan being implemented and then it kind of stopped?	C2	070
Bill Morrison	Yeah, I mean, there was that...that kind of thinking. From what I understand, the famous Travers Morgan Report which incidentally I have a copy of as well if you're ever looking for it but, that occurred in the 60s and through what people have disparagingly described as 'spaghetti' all over the city in terms of high...high level motorway. But all of that thinking was there in the 40s as	C2	071

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	well, you know, traffic was going to be the big issue, accessed by the car and so on, and it was all big build stuff and so there was nothing...there was almost a smooth transition from the 40s through to the Matthew Plan to the Travers Morgan plan, all consistent in their thinking.		
Dick Mackenzie	Yeah, and see the minute you put the Stop-line on Belfast, which was...the Stop-line was imposed immediately on the 26th February 1963, you then had an overspill problem so, where was the overspill going to go to? And the Matthew thesis was that it was going to go to the new city in Craigavon it would go to the growth towns which were Bangor, Antrim, Ballymena...and of course the...	C2	072
Bill Morrison	...Newtownards...	C2	073
Dick Mackenzie	...and Newtownards, yeah. The interesting thing that happened was that the...the public sector overspill went to Craigavon and to Antrim...and to Newtonabbey. But the private sector overspill, of it's own volition almost, went to Bangor and to Newtownards. And, so in the 1960s on the...on the back of the Matthew Plan they started to repair town plans. So a town plan was prepared for Antrim, that was Gilbert Campbell did that. A town plan was built for...was prepared for Bangor, that was John Simpson did that.	C2	074
Bill Morrison	...I worked on that...	C2	075
Dick Mackenzie	...And you work them that.	C2	076
Bill Morrison	...Bangor and Newtownards together because of the...	C2	077
Dick Mackenzie	...because of the dual carriageway, that's right. But the interesting thing is that, friends of mine...of my age, 'emigrated,' in quotes, to Bangor. And so you had a lot of private sector development in Bangor.	C2	078
Bill Morrison	...as indeed I did. That was where I first lived when I got married, it was...but there is an interesting thing, Dick, about this...about this concept that somehow Belfast was such a magnet that it was drawing people from the countryside. Actually what was really happening was a process that had begun almost in the 19th century, where the drift towards the city began like as an inward one into the heart of the city and then spilling out...so the pressure on the suburbs was not people from the countryside looking for houses, it was people who had the wherewithal at that stage, in the 60s, in the 50s and 60s and the post war eras, to maybe build on better circumstances into the countryside. Buy the houses and that were being...that was the market that was being developed. So I always try to imagine it...I don't know what I could draw the analogy with, but it was a flood in and then outwards again, like that...[GESTICULATES WITH HANDS]...so there was, if you like...the premise on which the Matthew Plan was based was flawed in that sense because it was never really going to succeed in this sense of a new city that would capture people en route to the city, you know.	C2	079
Andrew Molloy	Yes, so you think there was a bit of a misunderstanding of the problem of overpopulation?	C2	080
Bill Morrison	Yeah, it's maybe a bit arrogant of me to say that Robert Matthew misunderstood the problem, but I think generally it wasn't fully appreciated that...what was actually happening. It was a simplistic notion that there was a draw from the land to the city, let's create counter magnets where...sort of comet the places like Craigavon and indeed the growth towns. But in fact it wasn't drawing people from the countryside, it was drawing people who were inclined...the market, the private sector in particular was looking	C2	081

	to people who could afford the houses that were being built in the suburbs.		
Dick Mackenzie	And of course people were given a grant to move to Craigavon, I think it was £375, and so you had a lot of people from Belfast who moved to Craigavon with this grant. And there was another interesting element of the 1950s and the 1960s in the private sector. There was a thing called the 'Subsidy House,' in fact I live in one.	C2	082
Bill Morrison	Do you?	C2	083
Dick Mackenzie	Yes, I'm in a Subsidy House in Castledona. They were Subsidy Houses, and there were two sizes. There was a 900 square foot Subsidy House and a 1050 Subsidy House and the government paid you a subsidy. So, all those houses in Merrick...if you know Belfast at all, if you take the Merrick area of Lisnasharragh and south side of Belfast, the private sector. Those are all Subsidy Houses and up round the Cairns Hill...	C2	084
Andrew Molloy	So people were essentially paid to live there?	C2	085
Dick Mackenzie	...yes, you were given the subsidy...	C2	086
Bill Morrison	...well, the subsidy went to the builder...	C2	087
Dick Mackenzie	...the subsidy went to the builder, but that there came off the price of your house you see, so, I mean, my house cost...in 1966 it cost £2400 but I got a subsidy of £400 so it brought the price down to 2000. So it meant that a lot of people in the first jobs were able to afford a semi-detached or a detached house, and they were all...they were all to a specified size, and to...and so the...that's where you got the similarity of all the red brick houses around Belfast, because they are all Subsidy Houses built in the 1950s and 60s	C2	088
Bill Morrison	...and...you know, I might be wrong in saying the subsidy went to the builder, you know, because I lived in a Subsidy House, but I was the second owner. So I didn't experience...the first owner would have got the subsidy for a 900 square foot bungalow?	C2	089
Dick Mackenzie	Yeah, it brought the price...it brought the price of houses down, and of course the other thing it did, it brought in builders, dozens and dozens of builders, brought in...specifically building these houses.	C2	090
Andrew Molloy	And would these of have been located on the outskirts of Belfast, to try and get people into the suburbs?	C2	091
Dick Mackenzie	...Well...you're on the Cregagh Road which is 1.3 Miles Glendinning from the City Centre. You...you see the...I mean the business of the Belfast City boundary and the boundary extension, the boundary of Belfast on its southern side was established in 1898 and it's still there today. Bells Bridge, do you know Bells Bridge, on the Cregagh Road?	C2	092
Andrew Molloy	...yeah...	C2	093
Dick Mackenzie	...is outside Belfast city boundary. 1.2 miles from the City Hall is not in Belfast City, until Dick Mackenzie, local Government Boundary Commissioner of this parish...	C2	094
	[LAUGHING]	C2	095
Dick Mackenzie	...the boundary is now at the top of the Castlereagh Road.	C2	096
Andrew Molloy	And that only happen in the past year?	C2	097

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Dick Mackenzie	It's only gonna...It's only going to happen next on the first of April 2015.	C2	098
Andrew Molloy	So it hasn't even happened yet?	C2	099
Dick Mackenzie	It's going to be used for the election, on the 22nd May, next month, those boundaries will be used for that election. They'll be what the call Shadow Councils.	C2	100
Andrew Molloy	A big part of the Matthew Plan was also, not just the plan, but the Regional Survey. And a part of the Matthew Plan was to propose that the survey be constantly updated. Was there any effort at that stage to maintain the survey? Or...it seems to have died with the...you know, when the plan was published...	C2	101
Bill Morrison	Well, that's a good question.	C2	102
Dick Mackenzie	Well, you see, remember what I said about the number of planners. There were no planners...virtually no planners in Northern Ireland at the beginning of the 1960s. And so what...what we did at that time, we introduced a bursary scheme where students could get a bursary to go and study planning. And they went to Leeds School of Planning and London, and so the first...the first cadre of planners to Northern Ireland, they went away for two years, came to Northern Ireland in the late 1960s...Bill was one of them. And they had got bursaries to go and study. The second thing we did was, we got in touch with Queens University and persuaded them to open a planning school, which I think...that was Cliff Morton, wasn't it, Bill?	C2	103
Bill Morrison	That's right...	C2	104
Dick Mackenzie	That would've been about 1968...?	C2	105
Bill Morrison	...68...	C2	106
Dick Mackenzie	...So...so we...the business of a continuous regional plan survey, once...once Matthew went you really had Cecil Newman and Wesley left, and Hugh Halliday and John Bullock...	C2	107
Bill Morrison	...but they still had a Regional Planning team right up to reorganisation...and even after reorganisation you were still a group, Cecil Collins for example...	C2	108
Dick Mackenzie	Yes, but they were all brought in as a result of the bursary scheme. It was only with the bursary students started to come through and the students starting to come through from Queens University Planning School that we were able to have a full-time regional planning team...and we still do have one.	C2	109
Bill Morrison	...and so I mean you could say there was a continuous review but it didn't seem to result in a publication. And I'll tell you another reason why that might be the case, there was a bit of an outcry – quite a serious outcry – about the Matthew Plan being restricted to, you know, east of the Bann. The other parts of Northern Ireland felt that...rightly I suppose, that they were denied something that was happening...the focus and attention on expenditure was all on the east side, and I think, in the post-Matthew era, there was a conscious awareness of that and then might have been some hesitation to reinforce that by publications at a regional scale that were focused on Belfast.	C2	110
Dick Mackenzie	...There was the...Bill's quite right about that, because one of the big issues in 1964 when they announced the site of the new University at Coleraine instead of Derry, and there was a big big...I mean...if you want to think of some of the reasons why	C2	111

	there was the civil rights movement, one element of that was the location of the University in Coleraine. And the other point about...		
Andrew Molloy	...and that was designed by Matthew as well...	C2	112
Dick Mackenzie	It was...but, I mean It was a big...Magee was already the university in Derry and yet the new university didn't go to Derry, it went to...to Coleraine. And there was a lot of...dispute about that at the time. It eventually lead to part of the civil rights movement, and of course the...the response of government was to set up the Londonderry Development Commission which was the first time that planning had come into Derry in a big way...following that. And then if you move on 40 years, Bill and I were involved in the 1990s in a new Belfast Regional Survey and plan. It was 'Towards and Beyond the Millennium,' we called it.	C2	113
Bill Morrison	Absolutely, a nice little segway there Dick. There's a copy of that sitting over there by the way.	C2	114
Dick Mackenzie	That's it, 'Towards and Beyond the Millennium.'	C2	115
Andrew Molloy	I haven't came across that before...	C2	116
Bill Morrison	Dick...Dick, by this time, was in a commanding position...This is maybe jumping through to something, but it's worth mentioning and we can come back to it...in 1996, before the Good Friday Agreement, that was...that was a high spot in the planning of the city because...under Ronnie Spence, who was the undersecretary...	C2	117
Dick Mackenzie	...the permanent secretary...	C2	118
Bill Morrison	...the permanent secretary...all the agencies that delivered development were all brought under one roof. They were all within what was then the Department of the Environment; roads, housing, planning, water and sewerage; and Dick was one of the undersecretaries at that stage who was commissioned and asked to organise the...the thinking towards producing another Matthew Plan, if you like, 'Towards the Millennium.' And the famous phrase, that you coined Dick, was beyond land use planning, because the whole realisation was that for planning to have any meaning it was going to have to be something that linked and was inspired by...or was...belonged to the community rather than...and addressed the community issues rather than purely a regulatory tool for development control.	C2	119
Andrew Molloy	And was that perhaps a response to criticisms of Matthew not engaging with the community, especially the way the motorways...?	C2	120
Bill Morrison	Well, that had been going on since the early 70s, there'd been criticism on those grounds, but...no, it was a high spot. It was tragic in a way that the great agreement which brought peace to Northern Ireland and everything else, brought with it a restructuring of government were all the government departments were broken up, again, into separate departments, and the whole thinking behind this coordinated organised plan that was going to be something that had never been seen before just dissipated into the...	C2	121
Dick Mackenzie	But that...That thing with Bill and I were involved in, in 1996 with Ronnie Spence, it was again focused on Belfast, where...because we were getting...we were getting projections of the housing need of Belfast over the next 20 years and the question was where were we going to build these houses? And, you know, was it going to be Ballymena or was it going to be Lisburn, down towards Moira? And we were, sort of...we published that and there was this reaction that it was, again, a Belfast focused	C2	122

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	document and so, Ronnie Spence at that time withdrew and brought in George Quigley, the late George Quigley, to chair a group to do a regional plan again. And so, they...that was put on the shelf and they expanded into a regional plan for the whole of Northern Ireland, and Dennis Glass, lead up that team. So that...coming back to your question about, you know, Matthew saying there should be a continuum of regional planning, it...there was a group called the Regional Planning Team in the DOE, but effectively it didn't come to anything until the 1990s until Ronnie Spence lifted it. And then Dennis Class at the end of the 1990s did the regional plan. And then, as Bill says and I would be quite critical of this, the DOE became the Department for Social Development the Department of Regional Development and the Department of the Environment, and the whole planning thing went three ways, and so regional planning an area planning were separated, and in my view were part of the same continuum. And there was all sorts of internecine problems between regional planning and area planning, who was responsible for what, and the area plans had to be consistent with the regional plan, and it...I think it was a pity that those...that one department was charged with...with the planning was split between three, and still is.		
Andrew Molloy	Was there a political reason for that?	C2	123
Dick Mackenzie	Well the political reason was that they needed...with power-sharing they needed to have enough departments to share.	C2	124
Andrew Molloy	Yes, everybody needs to have a job.	C2	125
Bill Morrison	It's quite simple really, that was probably the dominant thinking, it had to happen like that.	C2	126
Dick Mackenzie	The other thing that I feel sad about is the...the growth towns never really worked socially. I mean, Craigavon...eventually we started knocking down estates. So, Rathmore we knocked down...?	C2	127
Bill Morrison	...it was Rathmore, that's right.	C2	128
Andrew Molloy	To what degree was...was Craigavon, kind of, doomed from the start, or...was it people had a bad attitude about it right from the start, or...?	C2	129
Bill Morrison	Well it was a 20 year plan for the start, with hindsight it should have been 100 year plan probably. And yet it would never have lasted 100 years. I mean, that's the classic dilemma about long term planning. It was asking a lot at the...I mean, the figures totted up at the time, that was a sort of the amount of overspill that was foreseen...it would take 100,000 in Craigavon and 600,000 in Bangor and so on but it just didn't materialise like that and the tap was turned off literally if you like 1972/73. And that coincided with the oil crisis and all sorts of things internationally that were meaning the money just wasn't there any more to subsidise it.	C2	130
Dick Mackenzie	You see, you had the Craigavon Development Commission which was established to look after Craigavon, and this was a unitary organisation dealing with everything in Craigavon. In 1972 there was the reorganisation of local government and you have a split of functions. The councils typically were there to 'bury the dead empty the bins,' that's what people said. So you had this Craigavon council without any kind of sources...support systems...in charge of a new town, and it just didn't work...	C2	131
Bill Morrison	...that's right...	C2	132

Dick Mackenzie	...it just didn't work. And so the department...and you all sorts of crazy little things like who was going to be responsible for cutting the grass along the side of the road? Is it going to be the Road Service because it was beside a road? Was going to be the Housing Executive because it was in a Housing Executive state? Is it going to be the department, wasn't going to be, you know...	C2	133
Bill Morrison	...the council?	C2	134
Dick Mackenzie	...and so, what you started getting...was you started getting 'difficult to let estates,' is what they call them; and they emerged in Craigavon, and they emerged Antrim, and they emerged in Ballymena. And the people just did not want to go to those areas, and some of the social problems we have today are in those very areas, still there. And yet they were built as the dream area - plenty of open space, lungs for the children to play in, bicycle ways, footpaths. I mean, one of the...one of the issues in Craigavon was that they built a lot of footpaths and people didn't like to use them because they felt insecure in them because they were...people like footpaths beside roads as they feel more secure with the footpath with cars going past than walking in the middle of a field.	C2	135
Bill Morrison	That's a whole exercise in itself for architects, was the whole Radburn principles that were...I mean, I don't know whether it's relevant, I'm sure it is, that you're dealing with a time in the 60s with the Matthew Plan when things were influenced by...well, you picked it up yourself, by Corbusier and so on, and I was trained as an architect and I remember doing dispatched over to Sheffield to look at the wonders of the Park Hall scheme there and walk along the deck access and 'Wow, isn't this wonderful, streets-in-the-sky!' And it was all to do with the belief that everybody all friends and neighbours were working together. Of course, that wasn't the case, and we ended up fortunately only having Divis, which didn't last long, it was knocked down. That was the thinking, and it was all this idea of thinking fairly big, and to that extent I would say Matthew was a...a component of his time.	C2	136
Dick Mackenzie	Yeah, and I mean, the other sad thing about time, Andrew Molloy, was...the Shankill Road...the way to slum clearance was addressed...	C2	137
Andrew Molloy	...I was actually going to mention The Shankill...	C2	138
Dick Mackenzie	...the way slum clearance was addressed was basically a flat earth policy. And so, what people were saying was if we knock down those slums which had a very high density, where are the people going to go? Are going to go to Craigavon, they're going to go to Antrim, they're going to go to Ballymena, and we'll build a brand-new housing estates out there, and give people the money...a grant to go out there. But what...what happened on the Shankill particularly was it devastated the whole social structure of those people, and so they...if you look at the Shankill today, I mean, it's still a dreadful place. And so you have people like Jackie Redpath - who I have an awful lot of time for - he started the save the Shankill campaign, but it was too late, the Shankill had already gone. And Jackie's still working up the Shankill road...in Community work.	C2	139
Bill Morrison	You've read this book have you, the rape and plunder of the Shankill?	C2	140
Andrew Molloy	Yes, I have, Ron Weiner...	C2	141
Dick Mackenzie	If you ever want to talk to somebody, you should have a yarn with Jackie. Jackie's brilliant at this stuff. But all those people from the Shankill Road left and will not come back, because the Shankill people today are saying build as houses. We...look at all this empty space in the Shankill. But people won't come back...won't	C2	142

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	come back from Ballyduff, or won't come back from Rathcoole stop there are quite happy to be out there and not to come back to the Shankill Road.		
Andrew Molloy	It is striking that the Matthew Plan...the same...you know, it was essentially housing...the housing crisis inspired the Housing Executive and inspired the Matthew Plan and also, to some degree, inspired the Troubles. And, you know, the idea that the Matthew Plan was brought in when the population was exploding...to deal with the exploding population, to what degree do you think things like the Westlink were deployed as...as methods of controlling the problems of the Troubles? You know, since...essentially parts of the plan were redundant because the population was now dropping that yet they started to still implement these ideas. Do you think it was just we have ideas, we have to implement them, or do you think there was a conscious...?	C2	143
Bill Morrison	I think there's an element of myth about that. It is an understandable thing that people would believe that, but I think that for example Westlink was a logical progression of the thinking that was started in the 40s about anger get traffic through...particularly to the docks...in quick order and short order. And it happened to be through land that was in a large part already cleared for the slum clearance because the initiative was taken by the City Council to clear the land...it was, the hesitation was what to replace it with and was all coupled with delays that were associated with the Matthew Plan and the implementation of it, and how it would pan out. Can I just mention one thing Andrew, while it's in my head, because the earlier comment that I was making about the architectural thinking about Craigavon. Radburn was an architectural concept that actually was felt to be at the end...by architects, and those of us who were working on it in the 70s, we'd reached point of realising it was mistaken. It wasn't the kind of way for the reasons that you are describing, you know, people feeling insecure as they walked along these dark paths even though they were beautifully landscaped. But I mean, you would almost literally be divided between a pathway for the cars, a pathway for cyclists, a pathway for pedestrians, a pathway to walk your dog. It was all segregated like that. It was totally turned on its head partly thanks to the work of Charlie Brett and architects like Bob Strang who was working with him at the time. And the inner city, when it came to it went to the extreme of having shared surfaces and short cul-de-sacs, which was the integrated...the total opposite to the case in Craigavon. And it was architectural thinking this, it wasn't coming from any other source. But of course it was picked up as 'Ah, that's the military are influencing that because they are trying, sort of, make sure there is no escape from these short cul-de-sacs.' But the truth was it was Road Service were saying if you want a shared surface it must be for a short distance there must be no way out of it. You go into it and then you would be driving slowly and therefore safely. If you put a through route, which the likes of Bob Strang and myself were very keen on because we wanted to see a reversion to almost the traditional street patterns. Road Service resisted that vigorously because the reason that they felt it would be unsafe. But it's part of the same myth that I believe that has gone about since the 70s, probably since Jackie started writing his books, that this was all of intent, you know, deliberately to try and contain and disregard maybe the community spirit of...and maybe to divide the community along Italian lines that suited the administration...	C2	144
Andrew Molloy	So it's almost like a conspiracy theory, almost?	C2	145
Bill Morrison	Oh yeah, I mean it wasn't that at all.	C2	146

Dick Mackenzie	If you take the Westlink, for example...remember the Westlink originally was to be an elevated motorway...and...and the local people in the west of the city said we do not want cars travelling past our bedroom windows. So, the public pressure...and the residential pressure for the Westlink was to put it below ground...to put it below the level of the ground. That's why it was sunk down, it was because of the public pressure from the residents. They didn't want it as a...and of course the other...the other argument about the Westlink...or not the Westlink but the elevated roadways...was that it devastated Sailortown, I mean Sailortown has gone.	C2	147
Bill Morrison	Yeah, that's the worst legacy of that...	C2	148
Dick Mackenzie	...that was the worst...I mean, that was just a road...that was...because you see, if you take the Buchanan Report, wasn't it Buchanan...?	C2	149
Bill Morrison	Yes, Colin Buchanan...	C2	150
Dick Mackenzie	...Colin Buchanan, in...there was two bete noires, there was...there was there...what do you call the fella who done away with the railways in England...?	C2	151
Bill Morrison	Beeching...	C2	152
Dick Mackenzie	Beacham...Beeching...?	C2	153
Bill Morrison	Beeching...	C2	154
Dick Mackenzie	Beeching and Buchanan...and they were short of two sides of the same coin. The...Beeching devastated the railways and Buchanan said we must make provision for the car. And so...the whole...if you take spaghetti junction in Birmingham, that whole notion was we must make provision for the car...and the...this was all in the 1960s everybody wanted to make provision for the car and railways were passé, yesterday's transport method.	C2	155
Andrew Molloy	So did...I know Matthew didn't actually lay out where the motorways were going but they were sketched out in the Matthew Plan and you can see right through Sailortown. Was there any understanding of a strong community that would then be, sort of, decimated by the...by these plans?	C2	156
Dick Mackenzie	I don't think so...	C2	157
Bill Morrison	I take your point about that, I mean I think there was not an awareness, certainly in the 60s. The focus was on top down redevelopment, 'this is the best way to do it from the point of view of the economy,' you know, and there really wasn't this sort of care and concern for the consequences of that. Although I would just add I think, as far as the Westlink is concerned, a lot of the damage had already been done by the slum clearance.	C2	158
Dick Mackenzie	But that...but the whole issue of public participation...what had...there was a big report written...	C2	159
Bill Morrison	...Skeffington...	C2	160
Dick Mackenzie	...Skeffington. The Skeffington Report was about 1968 or 67 and Skeffington was the first, sort of, major realisation you really did have to start consulting with people.	C2	161
Bill Morrison	This was UK wide.	C2	162
Dick Mackenzie	It was UK...and they published...and I think it was the Planning Act of 1968 in England which brought in the whole...the whole notion of public participation in plan making. And then they really introduced it in the 1972 Planning Order. And that was the first time that public participation really started to emerge. But by 1968 a lot of these decisions, on slum clearance and on a major	C2	163

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	road...motorway system for Belfast, had already been taken. Skeffington was too late for all that and the...the Save the Shankill Campaign also too late, it had already happened .		
Bill Morrison	It's interesting, I mean that...that concept of decisions already taken had major consequences if they were going to be reversed, and, Dick, you'll remember this because I remember in the mid 1990s there was an American called Si Pomier.	C2	164
Dick Mackenzie	Oh yes! That's right...	C2	165
Bill Morrison	Do you remember Si Pomier? He was brought over to do is Civic design exercise - a firm of American architects, well respected people - for the city. Now, at that time...well, to paraphrase it, in essence he was quite keen on having a boulevard along the waterside...the waterfront. And he was very critical of the cross harbour bridges, which at that stage were bubbling up to the surface. And I remember attending a meeting, you might have been at it with John Murray...	C2	166
Dick Mackenzie	...That's right...	C2	167
Bill Morrison	...and it was a strongly argued reasoning that he set aside the cross harbour bridges and build roads at grade so that they...I mean, they would have prevented boats maybe coming up here, it would be like the Queens Bridge. And, I can remember John saying at the end of the meeting, "Look, I'm not...I don't want to go down in history as the man who prevented the money that's available to us from being spent on something that's going to be needed." And it was needed, and it was needed for the whole community because...particularly for the access to the Odyssey and Titanic Quarter from the west of the city was an element of the whole cross harbour bridges as well as the movement of traffic, there was a lot of reasons to proceed with it.	C2	168
Andrew Molloy	And what year was...was that?	C2	169
Dick Mackenzie	Well...let me see now...	C2	170
Bill Morrison	...'94 I think...	C2	171
Andrew Molloy	...'94...?	C2	172
Bill Morrison	Well...I think I have it, I don't know...	C2	173
Dick Mackenzie	...It was about 1993 or '94...because...because I was in...Laganside was part of my portfolio at that time, and I think Si...was it Laganside who brought Si over?	C2	174
Bill Morrison	...I don't think so, I think It might have been...	C2	175
Dick Mackenzie	I think it was Laganside that brought Si Pomier over.	C2	176
Andrew Molloy	I thought the harbour bridge was begun by '93/94. Would it not have been...?	C2	177
Bill Morrison	Will then it was more likely '89.	C2	178
Dick Mackenzie	I remember John Murray Was ready to tell Si Pomier to go back to Washington and not to come back again. [LAUGHING]	C2	179
Andrew Molloy	Because I think Marcus Patton's book, he discusses...I kind of start...started my research around Sailortown. I found two, sort of, abandoned streets, Steam Mill Lane and Bradford Square, and they're mentioned in Marcus Patton's book, you know, the Gazetteer of Belfast that was published in 1994, and he talks	C2	180

	about...It's been decimated by the concrete feet the motorway or something...it's very poetic terms.		
Bill Morrison	Well, I think we could research exactly when Si Pomier's report was...but it was...you know, in today's terms it was an excellent report but it was after these decisions have been taken...	C2	181
Dick Mackenzie	...and the money been got. They got money from London...	C2	182
Andrew Molloy	With the...just to talk about the criticisms of modernism, just you know, that's a very very big term but to talk about it in reference to Belfast...I mean, how...we've already talked about the myths of, you know, the planning of the Troubles and stuff like that. Do you think it is a bit of...it was an inevitability, the plans for Belfast, you know the...the high-rise blocks, and the motorways, and things like that and do you think people like Robert Matthew are unfairly criticised or do you think they're fairly criticised for not, you know...not seeing the whole picture?	C2	183
Bill Morrison	Well, my view would be it was...these things are accidents of history rather than, somehow predetermined by some masterplan. I mean, planning is never about a blueprint like an Architects drawing, and that this is the way it's to be built and let's persist. There's always an element of give and take...change is necessary to cope with changing economic circumstances, all sorts of things come in to play. I think Matthew was a child of his time, if you like. That was what was happening in the 60s, there was a head of steam and that head of steam wasn't there a decade later.	C2	184
Dick Mackenzie	Yeah, I mean, I can remember John Oliver was...he was very influential in the whole planning system of the early 1960s. And, I was the first clerk in the New City Design Team, I was sent down to Lurgan to act as a clerk. And the whole new city of Craigavon...it was...went off with a big big head of steam start I mean, the minute the Matthew Report was published, John Oliver started the recruitment process for the staff of the New City Design Team...and, I mean, I'm talking about...I was sent down to Lurgan in 1963 and Matthew was published in 1963. So, the New City, Bill's right, it was a child of its time. Matthew was coming off with the notion of new towns being a good thing for London and for Birmingham and for Glasgow, with Cumbernauld, and...so the head of steam to get the new city going...and I mean to put out one big vesting order, they vested all the land a compulsion...	C2	185
Bill Morrison	...6000 acres...	C2	186
Dick Mackenzie	...6000 acres of land...	C2	187
Bill Morrison	...I mean that...it's mind blowing when you think of the scale...	C2	188
Dick Mackenzie	There was a complete branch of the Civil Service did nothing but buy that land. And, I mean, Billy Stewart was...a crowbar thrown at him...	C2	189
Bill Morrison	Oh, I know, it lasted the whole process about 10 years. Some guys held out for the big money, as they thought at the end, in the end as it turned out they got nothing because of the value of money had gone up so much that nothing moved in terms of what they were entitled to, which it all goes back to 23 February 1963. But the other thing about...it's worth, maybe, imagining for a minute what...	C2	190
Dick Mackenzie	Could I have a comfort break?	C2	191
Andrew Molloy	Yes, certainly, yes. That's no problem.	C2	192
	[DICK LEAVES ROOM]	C2	193

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Bill Morrison	You see that Andrew Molloy [PICKS UP PRINTOUT] that is actually the proposal for Craigavon town centre...	C2	194
Andrew Molloy	Right, okay...	C2	195
Bill Morrison	...I just happened to have this, and it illustrates a point, most of the architects that were brought over were from England and came from Scotland actually. They were mostly Cumbernauld people, they worked there, and the chief of...I'll wait till maybe Dick comes back before I talk about this in detail but that was...These guys were bringing Cumbernauld to Belfast, or to Northern Ireland.	C2	196
Andrew Molloy	Yes, so this idea of...They want responding to a context that was already there, they were waiting the slate clean and totally again, so...	C2	197
Bill Morrison	...That's right. So I mean that's why it's right to examine Matthew...Perhaps not so much Matthew itself, but the climate at the time which was about, you know, doing things on a grand scale...Building, you know...This is closer to an architectural blueprint than anything else. I mean, at one time, believe it or not, the chief architect planner for Craigavon proposed the whole centre of Craigavon should be one grand building.	C2	198
Andrew Molloy	That's incredible! One Building!	C2	199
Bill Morrison	Yeah, And it was all graded with traffic on the ground floor, you know, pedestrians and cyclists on another floor, all way up, housing at the very top about the shops and above schools and things like that. it was wild really.	C2	200
Andrew Molloy	That's very similar to Corbusier's Plans for Paris where it was...	C2	201
Bill Morrison	...Radeuse thing, Ville Radeuse...	C2	202
Andrew Molloy	It's terrifying really that these people thought it was...It was viable even that would be the type of place that people would want to live rather than it would be possible to build.	C2	203
Bill Morrison	Yeah, at least that was on a greenfield site , but if you propose something like that...And there were proposals, I mean the other one, I think that is really worth looking at if you can get a copy of it is the BDP plan for Belfast, the model that was built...	C2	204
Andrew Molloy	I've seen photographs Of the model but I haven't...	C2	205
Bill Morrison	Yes, I have a few slides Of it as well, I mean...	C2	206
Andrew Molloy	Does it still exist?	C2	207
Bill Morrison	There's a story behind that but the short answer is that it doesn't exist. I tried to resurrect it in the 90s and managed to get it installed in Belfast planning office, and rebuilt to reflect what was actually there rather than what was proposed. But the last time I went to say where is this, somebody call me are, and had gone to the scrapyard.	C2	208
Andrew Molloy	That's a pity...	C2	209
Bill Morrison	It was huge, you know. It costs something like 20 odd thousand...It might have been £60,000 in 1989 to build it. There was a huge model, I remember it in City Hall, it would have been...Well it was about 6 meters...4 to 6 meters in height.	C2	210

Andrew Molloy	And was that same one that was...That was built in the late 60s, or is that a...?	C2	211
Bill Morrison	...Yes...	C2	212
Andrew Molloy	Yes, I've seen...There was a BBC programme about today...About the motorways are being built and they were...there was an front of the guy, and I was thinking that has to still exist. It's such a pity if it is gone.	C2	213
	[DICK RETURNS]	C2	214
Bill Morrison	Yes, it's gone. I'm just talking about the BDP model which I resurrected in the Belfast planning office in the 1990s...	C2	215
Dick Mackenzie	...And where is it?	C2	216
Bill Morrison	Do you know where it is? On the scrapheap.	C2	217
Dick Mackenzie	Are you serious?	C2	218
Bill Morrison	Yes, somebody took the decision rental space was more valuable. And it's tragic, I mean that thing could Be in a glass box outside the front of City Hall.	C2	219
Andrew Molloy	It's hard to believe that someone Have, just, thought it was a good idea to chuck it out. That's maybe why fab have decided to...They started building their own.	C2	220
Bill Morrison	...They've started...But I Remember in the...I resurrected it, as I say, in the mid 90s, early 90s probably. But before that it had disappeared off the face of the earth until it surfaced as being used by the Military in the 70s as...You know, you could just imagine some sergeant major pointing to the building that haven't yet been built and saying, we'll all contribute on that corner over there...	C2	221
	[LAUGHING]	C2	222
Andrew Molloy	Have you been in the...There is a little cafe In the Titanic Quarter, the coffee doc it's called. There's a...It looks like a 60s model of the docks...Like, proposals for the docks, by, I think it's Ostick and Williams something, is the name on it, and I was wondering if that was maybe part of that old model or something. But I think it is...It is something separate, but it is a fascinating model.	C2	223
Bill Morrison	it must be separate, but I'd be interested in that myself, I mean...	C2	224
Andrew Molloy	And it actually massive, I mean, it's probably about 2 1/2 Of those panes of glass. It's absolutely huge. You know, you know the Abercorn basin, that new development...The corner nearest the new Titanic building there's a coffee shop, and it in there At the back wall.	C2	225
Bill Morrison	Really? At the corner of the new Titanic building?	C2	226
Andrew Molloy	No, it's Part of the...The Abercorn basin development, you know, with the...It's in the last of those towers, the one nearest the Titanic building, furthest away from the Odyssey right in the corner.	C2	227
Bill Morrison	Right, there is an apartment above that, is there?	C2	228
Andrew Molloy	Yes, there is an apartment above it and a coffee shop on the ground floor.	C2	229
Bill Morrison	Fascinating...	C2	230
Andrew Molloy	I just wonder where they got it from.	C2	231

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Bill Morrison	The other thing, just while you were out Dick...Do you remember Geoffrey Copcutt...[REFERS TO PRINT OUT]	C2	232
Dick Mackenzie	Oh, yeah...	C2	233
Bill Morrison	They all came over From Cumbernauld...And I mean, this was architectural determinism am at this proposal. I don't know if that's the exact one, but I remember at one time it being discussed that the whole of the centre of Craigavon was to be one building will start	C2	234
Dick Mackenzie	That's right, a cantilevered Building from Lurgan to Portadown, looking down over Lough Neagh.	C2	235
	[LAUGHING]	C2	236
Dick Mackenzie	Of course, the big problem with Lough Neagh by the way, is the...You can't really live to close to it because of the Lough Neagh fly. There is a big big problem with the Lough Neagh fly, which swarms and, I mean, it just lands on you. It's awful. But Copcutt, Jeffrey Copcutt, who was the first chief planner...	C2	237
Bill Morrison	He was the one with the big beard In that picture I sent you...	C2	238
Andrew Molloy	Oh yes...	C2	239
Dick Mackenzie	...And he wanted to build a single Building, cantilevered looking Down over Lough Neagh.	C2	240
Bill Morrison	He was eventually fired, not eventually, quite soon...	C2	241
Dick Mackenzie	Oh, I remember...I was involved in that because I...I brought his letter of resignation up to John Oliver...	C2	242
Bill Morrison	...Is that right...?	C2	243
Dick Mackenzie	...And John Oliver give me his reply and I went down with his reply.	C2	244
Andrew Molloy	So, why did he...Why did he resign, then...was that whenever Craigavon...They'd started to realise that it wasn't going to quite work how they wanted it to?	C2	245
Dick Mackenzie	Well, there's two reasons why he resigned. One was he took up...Either he or himself...He took up the cudgel of Derry and said that the Matthew Plan was seriously flawed because it didn't take enough account of Derry and he did a big article for the Belfast newsletter. And, John Oliver saw that...And, I mean, he didn't seek any permission and he was an employee of the Department and he was getting heavily involved in a major political issue. And Dr Oliver had him up and he wouldn't apologise he resigned. He either resigned he was asked to go but it was all to do with that big article in the Belfast newsletter.	C2	246
Bill Morrison	He was always thought to be a bit of a nutter anyway, and my early student days an architect, I remember a student trip to Cumbernauld and meeting him for the first time, and he sat at the top of a long desk with a huge checked suit and...	C2	247
Dick Mackenzie	...And a beard or whatever...	C2	248
Bill Morrison	...And a Santa Claus beard And you know...He was just a crazy guy!	C2	249
	[LAUGHING]	C2	250
Bill Morrison	But of course we all thought he was wonderful because he was so inspirational with his thinking, you know.	C2	251

Andrew Molloy	Was he Involved in Cumbernauld then, was he...?	C2	252
Dick Mackenzie	Yes, in fact most of the people who came To Craigavon new city office were from Cumbernauld - Sandy Banham and Bob Strang, was Donald Crawley there is well?	C2	253
Bill Morrison	Donald Crawley...Hear somebody you could talk to by the way , he's still around, he was the chief architect of Craigavon.	C2	254
Andrew Molloy	Right, okay...	C2	255
Bill Morrison	Actually, he might be a good guy to talk to , he might well know Robert Matthew.	C2	256
Andrew Molloy	Yeah, I don't actually have anyone to interview who actually, you know, knew Robert Matthew well.	C2	257
Dick Mackenzie	Wesley Stewart does, Wesley Stewart, he worked for Matthew.	C2	258
Bill Morrison	Yes, that's right. Actually Don Crawley, Donald Crawley is his name, would be very valuable because he sat through the entire Charles...Charles Brett era in the Housing Executive in the 70s.	C2	259
Andrew Molloy	Right, yeah , he'd be able to bridge the...	C2	260
Bill Morrison	...Yeah...You've got the conservation side through Marcus, you know, but certainly don would tell you about the housing...I think he was chief architect with the Housing Executive...	C2	261
Dick Mackenzie	He was, who...Don Crawley? He was, yeah.	C2	262
Andrew Molloy	Right, okay. And what happened to Cumbernauld? Is that...Was that a success, or...?	C2	263
Dick Mackenzie	Well, I have been to Cumbernauld, and the criticism of Cumbernauld Was they built the town Centre at the top of a hill with the prevailing wind going through it like a tunnel. So, there is a locked of criticism of Cumbernauld and particularly the town centre. And I don't think it's...	C2	264
Andrew Molloy	It's more of a success than Craigavon anyway?	C2	265
Dick Mackenzie	Well, it's...It's populated.	C2	266
Bill Morrison	It's populated and I think it was...Perhaps that was more, just a greater likelihood of being...You know, of people moving to it than there was for Craigavon on the scale was expected. The one big achievement by the way, of Craigavon is the balancing lake. That was a huge...Huge decision. Very wise decision because it all...Apart from its functionality, it was one that was creating an opportunity for waterside development and all sorts of things, which to this day is valued by the people of Craigavon.	C2	267
Dick Mackenzie	Yes, I mean...Some of the interesting things that are happening in Craigavon, the private sector have moved into Craigavon and are building houses a round the lake, you know, close to the lake. And the retail park is doing quite well as I understand it, you know...	C2	268
Andrew Molloy	So do you think Craigavon is having a second wind?	C2	269
Dick Mackenzie	I still would have...I still would have serious doubts about the housing developments there.	C2	270
Bill Morrison	But most people who live in Craigavon really like it, you know It's a popular place to live. But, it was the concept of social housing	C2	271

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	really didn't succeed and was doomed to failure right from the outset, you know.		
Andrew Molloy	Well...I think...We've been talking for an hour so if we just finish up with the last question. If we can discuss what you think the legacy of the Matthew Plan was, or maybe...I was gonna freezer as what you think the legacy of Robert Matthew was but, you know, what happened to the Matthew Plan and everything that occurred in the 60s and 70s, what...How do you think it has affected contemporary planning in...In Belfast?	C2	272
Dick Mackenzie	I'll let Bill talk about the planning, I'll talk about The Administration. It was...It was fundamental to everything that happened in terms of legislation and Administration. the setting up of a single planning authority happened in 1972– which is now by the way going to be dissembled again into 11 planning authorities, you know. Dealing with development control with regional issues being kept within the Department. But...That compensation issue, which Matthew brought to the fore, to finally give support to the countryside reports of the 1940s with everything that happened, the amenity land act and the...What we have today, which is an enormous...Would you call it, the agency...The environment agency, all started from that move from Matthew back in the 1960s, and the 40s before it. I would say, in terms of planning administration, he was fundamental to what we have today, in terms of planning Administration. I L talk about the physical side...	C2	273
Bill Morrison	Well, actually, that's Very interesting Dick, you should say that because I would agree with you. And I think that is the main legacy, in fact, it is in the administration and the philosophy of regional planning which is...Still prevails today. As far as Belfast is concerned, I never made the connection...I mean, I worked in Belfast from...Well and the Belfast planning office from about 78 through to 2001 and I could honestly tell you, there was never a time that I thought, well this would be consistent with the Matthew Plan, that's what were trying to achieve here...Trying to implement. It wasn't like that– it was disjointed, the decisions that were taken and they were all reflecting the politics with a small p at the time, The prevailing economic circumstances. And I never felt that there was some sort of master plan or a blueprint that we were trying to fulfil. So I don't think the legacy is there in terms of the actual planning of the city, but the legacy I think deserves a lot of credit to Matthew is presumably in that general arena of the single planning authority, the way planning has been perceived sense.	C2	274
Andrew Molloy	So do you think it was largely a positive of thing, the Matthew Plan despite popular opinion?	C2	275
Bill Morrison	Well, I'm looking at the positive sides when I say that, I think...	C2	276
Dick Mackenzie	Yeah, It's...It's hard...It's hard to just say definitely it was the success or definitely it was a failure. There was a lot of...There was a lot of...There was a lot of good things happened as a result of Matthew, and there's a lot of very is appointing things have happened as a result of the Matthew. I think that the...I think the basic misunderstanding was over spell. I don't think that the overspill...If you say that Cumbernauld in East Kilbride in Scotland are successful it's because they got the overspill correct. The overspill from Belfast went to Newtonabbey and to Castlereagh and to Bangor, so the forced overSpill, as it were, to Craigavon and to Antrim, I think...We still have the legacy of social problems as a result of that. I...I may be wrong, Bill, but I have a funny feeling that we didn't get...The business of projections– population and household projections – I don't think that we got it quite right in the early 1960s. I think...I think that's where the problems emerged, you know, because the slum clearance and over spell, I don't think we got that right.	C2	277

Andrew Molloy	But you think that was, then, complicated by the Troubles? Why...?	C2	278
Dick Mackenzie	Absolutely...	C2	279
Bill Morrison	Oh, yes...	C2	280
Dick Mackenzie	...Absolutely . I mean, because if you take new Barnsley housing estate, right? At the top of the Springfield Road, in 1969 New Barnsley...New Barnsley housing estate, which is just across the road from BallyMurphy, was 70% Protestant and 30% catholic, something like that there. It was a mixed estate. The minute...The minute that the Troubles broke out in 1969 the Hall of new Barnsley a state became catholic, all the promises moved out. So you've got a...Peace walls, segregated housing all over West Belfast, and parts of East Belfast. And the segregation of housing is...I mean, we didn't have that segregation of housing in the 1960s.	C2	281
Bill Morrison	That's right, and of course the equivalent of that was happening in Newtonabbey And in the suburban estates that were...The majority of Protestant became totally Protestant, so it's just a polarisation and...Somebody said something like 70,000 people in the 1970s were forced to move or opted to move under pressure, if you like, as a result of that. That's a big exodus from those estates...	C2	282
Dick Mackenzie	Somebody said, Bill, one stage that the movement of people after the outbreak of the Troubles in 1969 was the biggest movement of population since the war...Something like that...	C2	283
Andrew Molloy	That's incredible . And then, it is also notable that the Matthew Plan never really mentions a political religious divide whatsoever. Is that, perhaps...He was being centre of the Unionist governments, or do you think it was...Wasn't On his radar?	C2	284
Dick Mackenzie	We...We Didn't think...I mean, me and Bill Morrison are children of the 1960s, we didn't think that way...We didn't think that way. I mean, I was involved in folk music at that time and we were singing each other's songs, you know...	C2	285
Bill Morrison	I was Involved in a rock group...[LAUGHS]	C2	286
Andrew Molloy	So it just wasn't an issue then? I thought perhaps he was worried about how the unionist government would react if he, you know, pointed out the civil rights movement or anything like that...	C2	287
Dick Mackenzie	Well, the civil rights didn't start you see until...What year do you pick?	C2	288
Bill Morrison	Well at 68 or 69...	C2	289
Dick Mackenzie	Or do you start in Malvern Street in 64, you know...It was certainly, I mean, I was married in 1966 and, I mean, I didn't think what I was going to live I just went to wherever I wanted to live.	C2	290
Andrew Molloy	See that...I think that's another conspiracy theory...I read somewhere, I should of had it, you know, it's just left my head now...that it was the news government who were pressuring Matthew not to...Not to address these problems, but again I think that's another modernness. Like the Westlink's a peaceline, and that sort of thing, so that's very interesting...	C2	291
Bill Morrison	I think it is , yeah that's a myth.	C2	292
Andrew Molloy	It's perhaps Because the Troubles have seemed to define the city so much that we project these ideas backwards and make the story fit in some way...	C2	293

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Bill Morrison	That's very intelligent, the way you're putting it, and that's probably exactly right. I mean there is no doubt that the movements that began in the 70s with Jackie Redpath translated themselves into the city is it anyway, and all of that. And they were all based on the premise that somebody up there who describes themselves as a planner had a master plan that was doing all of this damage without any care or concern. It wasn't really like that. There was a lack of awareness, maybe, and I think we're all a little guilty of that, we weren't sensitive until Skeffington him along and we were obliged to take account of public participation. But until that time...no...	C2	294
Andrew Molloy	That's fascinating... You know, I thought perhaps I was overstating the... The Troubles, but I think that I totally overstated the Troubles in the, you know... in, you know... In that respect... I... And I thought you know, what about castle Court? Do you think that was in any way some sort of peaceline, you know, a peace barrier for the centre of Belfast?	C2	295
Dick Mackenzie	No, Bill and I are up to our necks in Castle Court...!	C2	296
Bill Morrison	...We could talk about that for another 20 minutes, you know...	C2	297
	[LAUGHING]	C2	298
Dick Mackenzie	Castle Court Was... Was always going to be... This was part of the... The Whole part of the process that was to try and reinvigorate the city centre, and they needed a magnet, and Castle Court was going to be it.	C2	299
Bill Morrison	Yeah, I mean that's... You're reaching the end... But that's , I remember when I worked on the city centre in the early 80s, that was my remit for a short time. We came up with you terribly simple plan, which was basically... Created the name Northside, Laganside, and the Southside which never got any real attention was where we thought they're needed to be some recognition that it was where the nurses and University students were and that that was going to come up... We didn't anticipate or foresee the thought that there would be a College of art and ultimately the University of Ulster on the northside. But the thing with the north side was that Castle Court was the solution to that. The solution to this was the weir. That was Laganside started the whole process of, first of all, build a weir to stop... give the development value to the land by repairing land either side and then beyond that cane Laganside, and the Hunter plan...	C2	300
Dick Mackenzie	I mean, if you want My view one of the key bits of infrastructure that has come on in the last 30 years is that weir there. That weir has done more... And of course Matthew never thought a bout a weir. That wasn't mentioned...	C2	301
Bill Morrison	...It wasn't...	C2	302
Dick Mackenzie	I mean, that was... I don't know where the weir came from... Oh, I know why the weir came from. They came from a strange... It came from there... The science people in Lisburn, and because of the smell of the river– the bad egg smell, the gasworks– and they said we have to do something to improve the quality of the water, and that weir is absolutely fundamental to	C2	303
Bill Morrison	...Yeah, £14 million it cost and it's worth every penny...	C2	304
Dick Mackenzie	Absolutely...	C2	305
Bill Morrison	And yet it was regarded at the time as a hell of a risky investment. What are we doing this for, you know?	C2	306
Dick Mackenzie	It was Needham pushed that...	C2	307

Bill Morrison	Yeah, it was...	C2	308
Andrew Molloy	But do you think That perhaps Matthew didn't consider...Didn't really talk about that part of the city a lot...Do you think it was because it's industrial, or do you think he was talking about putting footbridges and on here and the Albert Bridge for instance. Do you think that he was maybe trying to locate that sort of stuff down there...?	C2	309
Bill Morrison	Well, there's another element of this that you should just be aware of. In the early 60s, after Matthew had been commissioned but in the sort of wave of euphoria that was coming, architects in Belfast formed two bodies. One that was called the architectural group— this was young architects who were quite...The equivalent of fab nowadays. And another body called the urban renewal Belfast society, which is Charlie Brett would have been part of I'm sure. But these guys were themselves doing...Voluntary...Producing drawings, one of which, I think was actually adopted in the back of the Matthew Plan.	C2	310
Andrew Molloy	Yes, there's an architectural group drawing at the back of this, of the Albert Bridge...[PICKS UP COPY OF Matthew Plan, LEAFS THROUGH PAGES]	C2	311
Bill Morrison	...You know, it was published with the plan because It seemed to be relevant and it also seemed to be in the spirit of...that's it, that's it.	C2	312
	[HANDS BOOK TO DICK]	C2	313
Bill Morrison	...The architectural group...I was involved in those guys.	C2	314
Dick Mackenzie	See...These...I'm repeating myself NowAndrew Molloy but, the whole focus of...Matthew was heavily involved in the housing issue. Housing was...I mean, when I worked in the housing division in the 1970s, there was...There was two public expenditure priorities. One was security and secondly was housing. Housing got more money in the 1970s than any other element— health, education were down list of priorities. The priority was housing. So the whole issue of Laganside and the city centre and renovations...That didn't start to come in until the 1970s really.	C2	315
Bill Morrison	It's really interesting, actually, you...You've put your finger on a very hot topic. There's a book in this, you know...	C2	316
	[LAUGHING]	C2	317
Andrew Molloy	...Hopefully...! But, yeah, I think we'll have to card today there are because we've...We're interviewing Joe Fitzgerald and Barrie Todd at 1:30, so...	C2	318
Dick Mackenzie	Oh, Joe's good...Joe's good...	C2	319
Bill Morrison	...Good! Good...	C2	320
Andrew Molloy	I'd love to talk to you for longer , I have a feeling we could have gone on for another hour or so...	C2	321
	[LAUGHING]	C2	322
	[INTERVIEW TERMINATES]	C2	323

Appendix C

Appendix C3 – The Matthew Plan and Architecture

Location

The Fitzgerald Residence

Date

16.04.2014

Participants

Andrew Molloy - Interviewer/researcher
 Barrie Todd - Retired architect. Founder and former director of Todd Architects.
 Joe Fitzgerald - Retired architect, former principal of Kennedy Fitzgerald Architects

An edited version of the interview can be seen in Appendix G.8, DVD 1.

Andrew Molloy	Basically my research, is involving, sort of, the city of Belfast and how it, sort of has...Sort of formed it's identity you know, sort of...From a physical and planning and architectural background. So I am now concentrating my research on three individuals who have had a sort of pivotal role in the development of Belfast. In chronological order I'm looking at Sir Alfred Brumwell Thomas, the architect of the City Hall who had a...He developed a master plan in the 1920s which wasn't very well known and so I'm trying to investigate that a bit more and using that to speculate on what would've happened if that had taken place. And I'm looking at Robert Matthew, obviously, and the Modernist plans for the city. And then I'm also looking at Sir Charles Brett and his relationship with housing and heritage and, you know, I think he's quite an interesting character and I'm sure both of you met him at some stage.	C3	001
Joe Fitzgerald	Oh yes! [LAUGHING]	C3	002
Andrew Molloy	[LAUGHING] I get the feeling it wasn't a very...A totally amicable relationship...	C3	003
Joe Fitzgerald	Well, one of his...his...his anecdotes was that...his office was in...just down from the City Hall, And about two blocks away we were designing the new headquarters for the Anglo Irish Bank. And he wrote a letter to the bank saying "His father and his father behind him...before him used to enjoy the setting sun and we are going to continue to enjoy it so we will be protesting about this building," You know, this caused a whole furore in the bank. But he had no...he had no legal Rights to do that, you know...	C3	004
Andrew Molloy	So did that building go ahead in the...in the end?	C3	005
Joe Fitzgerald	It didn't go ahead For the simple reason that was a, would you believe, there was a due...a debt do you between AIB and somebody else, and in order to square that they had to get another site. So a building was put on it, it was for the Ulster bank. So we were the architects and we got full fees...full fees from the bank for doing full sketch plans.	C3	006
Barrie Todd	But he was very anti modern Architecture, or contemporary architecture; irrespective of its quality. He just had a blind eye, he just didn't want to know. I remember sitting beside him at a dinner and he started getting off to me about Ian Campbell's Ulster Folk and Transport Museum, which if you know is a big barrel-vaulted structure and Cultra. And he was complaining because he could see It from his house on the north shore of Belfast Lough, Jordanstown. He was giving off stink, and I said to him, "Well Charles, what would've happened if you had lived in the 11th century...in...in Helens Bay and observed Carrickfergus Castle	C3	007

	going up [LAUGHING] That would've been awful obstruction to your..." He just went red and said nothing.		
Andrew Molloy	So he didn't have a come back to that then?	C3	008
Barrie Todd	No...	C3	009
Joe Fitzgerald	Well his...his...his stated favourite building, you've heard about this have you...? It was house type 555, I think it was, or 554. Designed by the architect section of the Housing Executive, or probably a standard plan anyway. And he claims that...he claimed that that was his favourite building ...and he incidentally, and Royal Avenue he did not include the old post office in his book...	C3	010
Andrew Molloy	...Oh yes...	C3	011
Joe Fitzgerald	...And it was demolished. That's how much he was...and it's because it was an Art Nouveau background, not an old building...	C3	012
Andrew Molloy	Aye, his cut off for the book was 19...1914 or something like that...	C3	013
Joe Fitzgerald	...Something like that. But...I mean anyway, it was a terrific building, a wonderful building. Of course we now have the Castlecourt.	C3	014
John Molloy	Do you want to pour your coffee or your tea there...?	C3	015
Joe Fitzgerald	Do you want to pour it? Can we just get...is this moving? [POINTS AT CAMERA]	C3	016
Andrew Molloy	Yes, But I'll be editing it...	C3	017
Joe Fitzgerald	Would you do that John...?	C3	018
John Molloy	I'm not very good at this for a thing you know...	C3	019
Joe Fitzgerald	So those are the three stars that you're going to...	C3	020
Andrew Molloy	Yes, so I want to talk to you about the...about the Matthew Plan, and I know that you've already suggested that, perhaps, it wasn't on your radar that much. But I would be interested in hearing your thoughts on it and maybe why it wasn't on your radar, and also to discuss what happened in architecture in Belfast during the 60s and 70s, you know, when the plan was starting to take hold, and that sort of thing. So perhaps if we could kind of begin by maybe, each of you maybe discussing the Matthew Plan, perhaps...You know...the absence of significance that you would attribute to it...or do you know...whatever...I don't want to put words into your mouth.	C3	021
Joe Fitzgerald	You know it could be ...it's a difficult thing, that, in a way. I have only one little thing to sort of...I mean first of all it's in the 60s when it was prepared, and I was really involved in only one building then, which was the Aldergrove Airport...were Jim and I were part of the team...the design team of three, with Billy McAllister who was the...who was the senior partner, and we got the job of doing Aldergrove new airport. Which was...funny enough I didn't get this [POINTS AT MATTHEW REPORT] So I'm not really sure if the...the airport was part of the...	C3	022
Andrew Molloy	The airport is...I actually thought the airport was part of the Matthew Plan, but now I understand that it was already happening.	C3	023
Joe Fitzgerald	It was a replacement...It was a replacement of...Of the...	C3	024

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Barrie Todd	Nutts Corner...	C3	025
Joe Fitzgerald	...Of Nutts Corner...well named...we were very much involved...we were just young qualified architects had just been offered this post. And out of it came the role to be architects for the new...new airport, which was tremendous...	C3	026
Barrie Todd	A brilliant building, botched and botched and botched...	C3	027
Joe Fitzgerald	Sorry...?	C3	028
Barrie Todd	A brilliant building at the outset...	C3	029
Joe Fitzgerald	Well thank you very much...	C3	030
Barrie Todd	...and it was just completely messed up.	C3	031
Joe Fitzgerald	...but...		032
Andrew Molloy	So that was already happening when the Matthew Plan was...was issued...?	C3	033
Joe Fitzgerald	Well...If you're re saying that that's right. That maybe be...	C3	034
Andrew Molloy	The Matthew Plan was issued in 1962...	C3	035
Joe Fitzgerald	...We were only picking it up since...Billy McAllister was picking up, I think, in the late 50s. There was a great...may as well say this...there was a great, kind of, scandal about who the architect should be and the service...Civil Service here had a...had a list in a minute after a series of interviews. Four architects...can't remember who they were. One of them McGivern in Coleraine, the other was...Austin Kennedy I think, Billy McAllister and somebody else I can't remember...and it was...and oh yes, the one in Derry...McCormick...Carl McCormick. And the list was put down in this minute, and somebody gave it out to the press that a catholic firm in Derry were going to be given the job, and they were...what do you call it during the war when you don't accept your call up...?	C3	036
Barrie Todd	Conscription, no...?	C3	037
Andrew Molloy	Conscientious objectors...	C3	038
Joe Fitzgerald	...Conscientious objectors. Headline of the Telegraph...and Billy McAllister got the job and that was a row...that was a row on the other side, because Carl McCormack were very friendly with...who had been doing the hospital in Derry.	C3	039
Barrie Todd	Alright, I didn't know that...	C3	040
Joe Fitzgerald	So they created a merry...they had a big party to celebrate getting the airport, and of course they didn't get it. I was just in the process of coming into the office and I made it out that I would go and absolutely find out why this had been done, because I wasn't happy about that there had been a drop of Carl McCormick...I was going to the office that was doing it And there was a big headline. It was absolute rubbish. What they'd done is the list had been put alphabetical...and some clown in the Civil Service had realised, or thought...thought that Carl McCormick had got the job...one, two, three, four! It was nothing to do with that, it was just an alphabetical list. [LAUGHING] So...that was...Is there no spoons? [LOOKS AT TABLE]	C3	041
Andrew Molloy	Oh, there are spoons...[HANDS SPOONS]	C3	042
Joe Fitzgerald	Oh, thanks very much Andrew...anyway...	C3	043
Andrew Molloy	So...you weren't aware of...of the Matthew Plan when ever the airport...	C3	044

Joe Fitzgerald	...never mentioned...oh sorry, it had been mentioned, but not in connection with the...the airport.	C3	045
Andrew Molloy	Right...	C3	046
Joe Fitzgerald	But funny enough, because of your visit I was wanting to check out whether in fact it had been...	C3	047
Andrew Molloy	Yeah...it is mentioned in there but then whenever I looked at the dates, it looks like the airport was commissioned long before the Matthew Plan...	C3	048
Joe Fitzgerald	Yes...I don't think there was any relationship at all. I mean...you were...I mean architects were just aware of this. There was never any great kind of lectures given or talks or whatever...I think Matthew came over and spoke once. I mean...If you look at Google and you look into google and ask them...ask for references you'll find out the one that says it was a scam. And it was...the whole thing was really just a very very modest...although it looks very thick and all this sort of thing, the actual sort of stuff is meant...was classified as academic rather than technocratic or something like that, in other words it was academic. So in the case of Newtonabbey, it's the only one I can tell you about, he...he...and you can check this if you like Andrew...Newtonabbey was a...a suburb of Belfast. It was eventually to have part of five constituent parts of that particular area, Ballyclare and all this sort of stuff, around there. And sporting facilities were being mooted, and there was a suggestion To have...he said [POINTS TO REPORT] there should be a sports hall...or a sports facility in Newtonabbey; two squash courts and a Badminton court...right? For a conurbation of...you know...in excess of 100,000 maybe more. And this was absolutely laughed at...and this really sort of colours a lot of the...of the rest of the plan. I mean, all he did, in my opinion, was to put the Stop-line on...	C3	049
Barrie Todd	...that's all I know about...	C3	050
Joe Fitzgerald	...he put the Stop-line on and the Stop-line was the one that we could use in court and say, "Well Mathew said stop so you can't..." there was...there was housing down near here where we couldn't get planning because of the stop plan...the stop...	C3	051
Barrie Todd	...The Matthew Stop-line...	C3	052
Andrew Molloy	So, but then the leisure facilities you are talking about in Newtonabbey eventually became the Valley leisure centre...?	C3	053
Joe Fitzgerald	...The Valley, yeah, which we had seven squash courts, a swimming pool...you know and two or three...	C3	054
Barrie Todd	The biggest single span structure in the UK At the time, wasn't it?	C3	055
Joe Fitzgerald	...at the time is that it was the biggest single span...	C3	056
Barrie Todd	I was in...I was in the office at the time when that was done.	C3	057
Joe Fitzgerald	Were you? Remember they couldn't get...they couldn't calculate by the...the online computers the...not the PCs but the old style. They couldn't calculate...we wanted to use space frame, and they couldn't calculate it. And so we ended up with additional girders, which...	C3	058
Barrie Todd	John Hill was the engineer, wasn't he?	C3	059
Joe Fitzgerald	And...Pardon?	C3	060
Barrie Todd	John Hill were the engineer.	C3	061
Joe Fitzgerald	John Hill?	C3	062
Barrie Todd	I wasn't involved in it, but I was in the office	C3	063

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Joe Fitzgerald	Aye, Dorans were the engineers. They thought that it was going to have to be made in Glasgow. This is one of the, maybe, side effects of the building boom...boomish. The engineer couldn't think that anybody local could possibly put this together. And we argued the toss and we got Smith Patterson...Smith...Smith Mills. Do you remember Smith Mills? Roy Mills...?	C3	064
Barrie Todd	I don't remember that name...Gregg Patterson maybe, are you thinking of Gregg and Patterson?	C3	065
Joe Fitzgerald	Not Gregg and Patterson. No, no...Smith Mills and they...they...they designed the...they were able to take the engineers design and fabricate here as distinct from doing it in Glasgow. So that's the kind of side effect of what was happening to the building that was being...	C3	066
Andrew Molloy	...and well, the other...the other thing that...the other big thing that the Matthew Plan posed which you'll definitely know about was Craigavon as well.	C3	067
Barrie Todd	...yes...	C3	068
Andrew Molloy	Was there...was there an...a strong opinion about Craigavon at the time it was first proposed? Were people excited about it, or were people kind of being down on it right from the start which would kind of be the opinion nowadays.	C3	069
Barrie Todd	Well, I know that...that was proposed when I was in second year Architecture, which would have been...about the beginning of the sixties, maybe sixty three. Because they had a competition in the...for the Architecture department about what we'd call it. People got the names like Lurgy-Port...	C3	070
	[LAUGHING]	C3	071
Joe Fitzgerald	I don't know whether you'd want to get into it, but it has to be...it has to be...this whole thing has to be looked upon with a political setup. And there was a serious, serious thing thought that a new border would be created, right? Now this is nothing to do with Matthew and Belfast, this is to do with the whole...I don't think you can...I personally don't think you can move away from the political scene.	C3	072
Andrew Molloy	No, you definitely can't. I was trying at the start of the project...I'm starting to realise that you can't...	C3	073
Joe Fitzgerald	Well one of the...one of the...There's a fella called Eamon Phoenix who is an historian at Strann. I've been attending a few lectures over the last couple of years and really he's absolutely brilliant at this bit. We all knew that there was a...there was a...a rumour that the border would be recast around the middle of Lough Neagh and up to Coleraine - and you would get the new university in Coleraine. you would get...	C3	074
Andrew Molloy	Which was designed by Robert Matthew as well.	C3	075
Joe Fitzgerald	...Antrim - Ballymena Newtown...New City, Belfast of course and then Craigavon. And that would be the new Northern Ireland.	C3	076
Barrie Todd	Really?	C3	077
Joe Fitzgerald	Oh yeah, I mean Reginald Maudling was on record as saying that. Now it didn't go beyond that but the trouble was that the developments were in hand.	C3	078
John Molloy	They talked about actually West Belfast...the Nationalist side of West Belfast actually being made like parts of Nicosia where this part would actually be...belong...or joined sovereignty by the Republic and Northern Ireland. West...like a Berlin wall type thing.	C3	079

Joe Fitzgerald	...and...and offer a hundred thousand to go. Now...	C3	080
Andrew Molloy	So was that Before the Matthew Plan, or was that part of the Matthew Plan...?	C3	081
Joe Fitzgerald	This was after the masterplan...	C3	082
Andrew Molloy	...after...	C3	083
Joe Fitzgerald	...after the Matthew Plan.I mean this was the...the...the dates would probably be...I'm trying to think of when the...you see, Craigavon came about because they wanted to put Lurgan and join it with Portadown. At least that's what eventually ended up the concept. Now there's a fella you'll have to look up, and his name is Geoffrey Copcutt.	C3	084
Barrie Todd	Oh yes, I know that name...	C3	085
Joe Fitzgerald	Geoffrey Copcutt was the Chief Architect...	C3	086
Barrie Todd	...for Craigavon...	C3	087
Andrew Molloy	That's the guy with the big beard, isn't it?	C3	088
Joe Fitzgerald	...no...	C3	089
Barrie Todd	He was also quite famous in his own right, wasn't he?	C3	090
Joe Fitzgerald	Sorry?	C3	091
Barrie Todd	Was he also not quite a famous Architect in his own right?	C3	092
Joe Fitzgerald	He'd run...he'd set up Cumbernauld in Scotland.	C3	093
Barrie Todd	Oh yes, infamous in other words, as opposed to famous.	C3	094
Joe Fitzgerald	And he put this on the top of a hill, the windiest hill in bloody Scotland. I mean it...it's...it is unbelievable. Because I mean I happened to be, the very first year when I worked in Glasgow I was in an office that was doing housing and I did the kitchen fittings for one of the houses, the sort of things that you got in those days, you know. Anyway, this was in Cumbernauld town. He then came here. Now, at the end of the day there was a big row, because he suddenly realised that he was getting involved with a political mess. And they turned the...instead of having...one of the other things they did incidentally was that because there were two railway lines to Derry, one south of the lough and the other one north of the lough, they took this one out...this one came out because that would be the one that would be...if there was a new border. So that was always on the cards and the result of that was that both...Antrim - Ballymena didn't get as much emphasis as...as Cumbernauld did. Cumbernauld is actually now beginning to help because it was...it was...	C3	095
Barrie Todd	You mean...you mean Craigavon?	C3	096
Joe Fitzgerald	Sorry, Craigavon...was slum clearance. So there were people moving out from Belfast down there. Now that could well have been related to the Matthew Plan. You'd have to maybe just...I mean it's a very much political scene I think.	C3	097
Andrew Molloy	Yeah, and...	C3	098
Barrie Todd	...well, before moving on...	C3	099
Joe Fitzgerald	I know...I know that's not going to...I mean you see the trouble is that on the Architectural scene, you have to...you have to be careful, but in a way there had to be some sort of effect...on Architecture.	C3	100
Andrew Molloy	Yes...yeah...and...	C3	101

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Barrie Todd	Well my impression growing up and graduating in about 1970, and shortly after going to work for Shanks and Leighton which then became Kennedy Fitzgerald working under Joe, my impression was in that practice and practices round and about that area was that there was a lot of catching up...postwar catching up - school building, leisure centres, et cetera...	C3	102
Joe Fitzgerald	Absolutely.	C3	103
Barrie Todd	...and I mean Shanks and Leighton or Kennedy Fitzgerald had a wealth of school projects on, very good school projects on. Craigavon Tech, Victoria College, Enniskillen Collegiate...	C3	104
Joe Fitzgerald	Well I had...I had four sketch plans to do in the first four months when I was in the office, and all of them built. And that was just...I mean it sounds like a boast, but I'm not really boasting. It's really you had to move...move...move quickly on it.	C3	105
Barrie Todd	Yes...	C3	106
Joe Fitzgerald	...you know? And there was maybe myself and somebody else on it. Jim, you know. Jim got the Tech...	C3	107
Barrie Todd	That's right, Craigavon Tech, yes.	C3	108
Joe Fitzgerald	...and I got four schools...	C3	109
Andrew Molloy	So in the period...	C3	110
Joe Fitzgerald	...that's in the mid-sixties.	C3	111
Andrew Molloy	In the...in the period between the Matthew Plan being proposed in '62 and the Troubles starting in '68/'69, was there a boom in Architecture?	C3	112
Joe Fitzgerald	Huge...huge.	C3	113
Barrie Todd	But I...I don't see it as being anything to do with the Matthew Plan.	C3	114
Joe Fitzgerald	Oh that was nothing to do with the Matthew Plan at all...	C3	115
Barrie Todd	...maybe the school building...	C3	116
Joe Fitzgerald	Well, now wait a minute. Newtonabbey was, you see. The Leisure Centres were definitely part of the Matthew Plan because there was no...there was nothing. My wife tells me, you know, in Dungannon you had to go miles away to get a swimming pool. You know, there was no public swimming pools...there was maybe one in Belfast or something but there was no proper leisure.	C3	117
Barrie Todd	There were two in Belfast - Ormeau Baths and Templemore...	C3	118
Joe Fitzgerald	...and leisure was beginning to improve...	C3	119
Barrie Todd	That's right...	C3	120
Joe Fitzgerald	...to a different way. Squash...	C3	121
Barrie Todd	There was a whole change...whole change in lifestyle, especially starting in the sixties. Clothes for young people, drink was affordable, and there was big...huge grants for universities, all came in around about then, which opened, you know, third level education up to people like me. My parents couldn't have afforded to put me through university...	C3	122
Joe Fitzgerald	Yeah, that's right...	C3	123
Barrie Todd	...so it was a big big social change...overwhelming social change which impacted on architecture and aspirations, et cetera.	C3	124

Andrew Molloy	Right...	C3	125
Barrie Todd	...right during the sixties. Then of course in '69 there was the Troubles. That hit a lot of that on the head, especially here. For instance Sir Desmond Lorimer's building was taken over by Equity and Law...built for Equity and Law?	C3	126
Joe Fitzgerald	Aye well the first one...no, the first one was Equity and Law.	C3	127
Barrie Todd	Equity and Law, that's right. So the...so you had...and you look round Belfast and you'll see big insurance funds had actually invested in the city. I can't remember all the names now, but the Prudential, Royal Exchange were all here, and as soon as the Troubles hit that stopped and it has never...never got back - people have not invested in...in Northern Ireland because they are not certain about it's political and economic future, even if it's going to combine with the public environment and unify, that sets doubts and I know that during the '80s when I had an office in London during the English boom, developers...or English, sorry, recession in the '90s developers came over to see what was happening in Belfast, but they...they got as far as...you know the Bank of Ireland on...in Donegal Square South? Well an English developer client of ours bought that. He bloody sold it in a month because the UDA started rowing up in Shankill Road, it was all of that...just, hot potatoes.	C3	128
Andrew Molloy	So is that...is that part of the reason why you set up in London? Were you kind of saying...?	C3	129
Barrie Todd	No, part of the reason why I set up in London was I...I could not break into the decent work that was being enjoyed by Joe's generation. And...not so much Joe because Joe was...came from Scotland, but there was...that generation of architects, a lot of their peers were in high places - chief architects of the IDB, chief architects of this - and there were...there was no EC procurement in those days, there was, you know, go out for a nice meal and get a job.	C3	130
Joe Fitzgerald	We...we came up because...and I'm using this word in terms of Northern Ireland, not boys and girls...mixed firm and so therefore there was Protestant and Catholic partners, this sort of thing. On the other hand, outside, there was architects who were solely doing Catholic work and others who were doing Civil...Civil Service work, I mean public work. And that was a very very common sort of thing.	C3	131
Barrie Todd	Oh it was, yeah.	C3	132
Joe Fitzgerald	Until well until...I think probably went into the '80s...	C3	133
Barrie Todd	Oh yes. The...	C3	134
Joe Fitzgerald	...and they were just, you know, getting the work. Funny enough, just as a matter of interest, in 1958 we came here...we had a...it was one of those trade receptions in the Welly Park and we ended up in...oh dear...an architect at the end of...end of Eglantine Avenue...anyway, it'll come to me...but anyway it was a 'Catholic firm,' if you take it like that because that's the work they were doing, and the fella Mike Cudden who was one of the partners...junior partners, and he'd just come back from Dundee, done his training, just happened to be the year before us, and he asks us up for a drink. And we ended up in the drawing office and there were these drawing chests, he said we've got fourteen years work ahead of us...I mean that was the story, that was the...that was what was happening. No question about it.	C3	135
Barrie Todd	Yes, but there was an overwhelming amount of work, and there was that divide...a Protestant...or perceived Protestant firm of architecture would never get a Catholic school or church...never. And I could tell you the names of the...if I can remember...the	C3	136

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	names of the architecture practices that got work, and that...that all stopped then because I don't know what brought it about...		
Joe Fitzgerald	Maclean and Forty	C3	137
Barrie Todd	...Maclean and Forty...	C3	138
Joe Fitzgerald	Gregories. But by the same token because we were looking at contractors who were tendering and they were giving lists of buildings that they'd been associated with, with their architects, no Catholic got any Civil Service work...	C3	139
Barrie Todd	I know that, I...I'm not saying there was any...there was a lot of work, right, irrespective of whether it was Catholic or...	C3	140
Joe Fitzgerald	Absolutely.	C3	141
Barrie Todd	...Protestant...and it was nothing to do with the Matthew Plan. It was all...I perceived, of doing postwar catching up.	C3	142
Andrew Molloy	Do you think maybe it's the other way round then? Do you think because there was such a boom and there was so much building happening and it was maybe thought to be unregulated and out of control that the Matthew Plan was then introduced to try and control...	C3	143
Joe Fitzgerald	It took a long time. It's only recently...it could be recently in the last ten years maybe.	C3	144
Barrie Todd	I...I...I honestly don't see the Matthew Plan exerting that sort of control...	C3	145
Joe Fitzgerald	Oh no, no, no, sorry. Just...I misread you, no, no...	C3	146
Barrie Todd	No, there was...there was no perception of need to control...those were very very buoyant days for architects and the construction industry. We were getting full scale fees from clients.	C3	147
Joe Fitzgerald	...full scale...	C3	148
Barrie Todd	...and...but what I was saying was that the work was handed out from who you know and, you know, what religion you were et cetera, and I couldn't break through that. So to answer your question I was fed up working very hard on crummy work and not making a lot of money and I knew if I went to London - it was Thatcher boom time - I would pick up work. And that's why I went to London. And the irony about that is, once I went to London people started to look at the practice, who are like Mack Grabe of IDB...	C3	149
Joe Fitzgerald	That's right...	C3	150
Barrie Todd	...and people like that who, you know, thought I was incompetent and not able to handle large jobs, and we started to get work from that reputation. Then shortly after that the whole procurement system changed, right? In fact, the EC procurement system forced the Catholic churches to...to at least go through an interviewing process which would have been chaired by an independent project manager for...for work. So if...when we got Rathmore Grammar School for instance...	C3	151
Joe Fitzgerald	...you're going into the late '80s now, aren't you?	C3	152
Barrie Todd	That's right, yes, the late '80s...	C3	153
Joe Fitzgerald	It's quite late in all of this, quite recent, you know...	C3	154
Barrie Todd	Yes...early '90s. And we were interviewed and there was a points system and you scored points et cetera...and...so suddenly work became distributed and not whether you were a Catholic firm or a Protestant firm. I always remember telling a solicitor when I got	C3	155

	Rathmore Grammar School, Joe McCann, he said "so-and-so Gregor would turn in his grave if he knew you'd got it."		
	[LAUGHING]	C3	156
Barrie Todd	So, I mean I'm trying to paint a picture of what was happening in those days. Joe's practice was doing, like as he told you, a serious amount of work, schools leisure centres, et cetera, as were other practices like the one you mentioned - fourteen years work, that's unheard of. Me, starting up, couldn't get into that, so...but I tagged onto things like Housing Association work because in the...around about 1976 the Housing Executive started to devolve housing responsibilities to Housing Associations and in particular stuff called 'rehabilitation'...and 'enveloping' and all of those terms. And there was massive swathes of work throughout the city.	C3	157
Joe Fitzgerald	We were offered...God, it's desperate...Eia Street up off the Antrim road from the Housing Executive. Incidentally, you'd better check actually if the Housing Trust changed from the Housing Trust to the Housing Executive came about because of the Matthew Plan. I'm not sure about that, it maybe...	C3	158
Andrew Molloy	I don't think it was...I don't think it was directly related, but it was certainly part of, you know...a lot of the Matthew Plan was...administrative and...	C3	159
Joe Fitzgerald	Well, were were asked that and also the connecting street between the two sectors and we were given that because of the mixed partnership, and for no other bloody reason. I was raging when I heard it, you know, I said "You're not...you're not picking us because of our quality...?" "We have to...we have to be careful," you know? And when we got up to the surveys, in Eia street the bins hadn't been emptied for seven years, in Eia Street. This was during the trouble now of course, the start of the trouble, and we managed within two weeks to get them all cleared. Now, with the Scottish...Jim, has a...he was a Scot as well you see, the two of us had Scottish accents and they were very glad that we'd done, you know, and they were asking us in for a drink and for tea and for all this sort of stuff. And then somebody thought, because of the Scottish accents that we were...we were part of the army...that we were spies!	C3	160
	[LAUGHING]	C3	161
Joe Fitzgerald	The trouble is, these are the non architectural stories that...they actually had to be taken into account...I...we couldn't have asked any of the staff to go and do that, Jim and I did it ourselves, survey these houses because it was...	C3	162
Barrie Todd	...that's right, it was dangerous...	C3	163
Joe Fitzgerald	...it was dangerous. So, I mean this is maybe targeting it away, Andrew, from something...it's up to you to decide...	C3	164
Andrew Molloy	No, no, it's...it's all...it's all very useful. It's all the contextual background. And it's interesting because it's kind of a common perception that the Matthew Plan has dictated the agenda, certainly as far as, you know, it's what I believe from talking to...well talking to the Forum for Alternative Belfast and people like that, and the more I look into it the more I see the...it...	C3	165
Barrie Todd	Do they support that view?	C3	166
Andrew Molloy	Yeah, well I think they would...they...they're, you know...I don't want to speak for them but...	C3	167
Barrie Todd	I know Declan and...	C3	168
Joe Fitzgerald	Who's this?	C3	169

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Barrie Todd	Declan Hill and...	C3	170
Andrew Molloy	...Mark Hackett...	C3	171
Barrie Todd	...Mark Hackett. They've got a thing called 'FAB' - Forum for an Alternative Belfast. And they get funded from...	C3	172
Joe Fitzgerald	Oh, you mean the local...the local...the present guys?	C3	173
Andrew Molloy	Yes...	C3	174
Joe Fitzgerald	...and have you been in touch with them?	C3	175
Andrew Molloy	Yes, I'll be...I'll be interviewing them in about two weeks or so.	C3	176
Joe Fitzgerald	I mean, I'm going to ask you to put a brake on what some of their attitudes are...one particular individual, about what he says, that...and...and...and one of the things that he would say and stress is that the architects of the day were no bloody use...and I'm sure he said that to you.	C3	177
John Molloy	He's already said that!		178
Joe Fitzgerald	I mean, I've had...he came to work in our office...	C3	179
Barrie Todd	...you mean Mark Hackett		180
Joe Fitzgerald	...Mark, he's...a pain in the arse...		181
	[LAUGHING]	C3	182
John Molloy	You're not the first I've heard saying that!		183
Joe Fitzgerald	...am I not, you now I'm not making it up then!		184
	[LAUGHING]		185
Andrew Molloy	I'll edit that out! But it's a bubble that starting to be burst...I...even as far as painting Robert Matthew as...as the demon, or Modernist architecture in general as the demon that ruined Belfast...is the kind of soapbox that they're on...	C3	186
Barrie Todd	No he didn't...	C3	187
Joe Fitzgerald	I mean, can I go back to your three names again, to the ones that you've taken	C3	188
Andrew Molloy	...yes...	C3	189
Joe Fitzgerald	I mean, your first two are perfectly okay, but Charlie Brett. Is that the one that you want to pick as the one to say how...the effect that he had on Belfast?	C3	190
Andrew Molloy	Yes, I think he had an affect both on the heritage and on housing...	C3	191
Joe Fitzgerald	You mean in a negative sense?	C3	192
Andrew Molloy	I...I...I don't know, you know, it depends what side you come down on.	C3	193
Barrie Todd	Well my perception...I don't know about the heritage, about what he did to preserve the heritage, I have no idea. I knew he took interest in that. He certainly was involved in renewing or improving the housing stock in Belfast, which I remember being quoted at the time as being the second worst housing in Europe, only second to Milan and he did an enormous amount of work to give people decent houses, but it stopped there. What happened was the Housing Executive made you build their standard plans...and the standard details irrespective of context or conditions, and also, FAB will get stuck into this, it ruined the old Victorian streets. It	C3	194

	ruined the street patterns because it had all sorts of things like shared surface, and gardens, and car parking came into play, and they...that's their hobby horse. So, yes he did a lot of good but, like all of these people that did a lot of good they don't stand back and look at the bigger picture.		
Andrew Molloy	Well I think...have you ever read his book 'Housing a Divided Community'...?	C3	195
Barrie Todd	No	C3	196
Andrew Molloy	...explicitly about his time in the Housing Executive and he...he thought that he had failed somewhat because his shared interest in heritage which is all to do with context, and then his...his want to improve the housing stock, he thought that he had failed because he wanted to create contextually specific housing and he found that he just couldn't afford it. And he was also finding that a lot of the heritage buildings that he loved so much he couldn't justify them not pulling them down because they weren't fit for purpose and they were, you know, Victorian slums and this sort of thing...	C3	197
Joe Fitzgerald	I'm not....I'm not sort of accurate about, I don't think, about heritage and this sort of thing as far as Brett's concerned, but my understanding was, as a member of the UAHS, the Architectural Heritage Society, was that they wouldn't allow him to be chairman.	C3	198
Andrew Molloy	...right...	C3	199
Joe Fitzgerald	Did you come across that at all?	C3	200
Andrew Molloy	No, I haven't, he was...	C3	201
Joe Fitzgerald	Can you check it and see Andrew, I mean it's an interesting point...we know why. Because it wasn't balanced.	C3	202
Barrie Todd	A good person to...	C3	203
Joe Fitzgerald	He wouldn't balance modern stuff...	C3	204
Barrie Todd	No, he just didn't want to know modern, he didn't want to understand it, he didn't want to sympathise with it.	C3	205
Joe Fitzgerald	And if he thinks that...if you think that heritage is tomorrow's heritage, which is what modern building's about, then you have to sort of say that he didn't like heritage to a degree. His heritage was blinkered...	C3	206
Barrie Todd	Yes, very blinkered.	C3	207
Joe Fitzgerald	...on old buildings.	C3	208
Barrie Todd	He wouldn't allow himself to like it. He wouldn't...and even if he did he wouldn't admit it. I attended a...	C3	209
Joe Fitzgerald	I would...I would be questioning...I mean, on the other hand if you take a negative...a negative approach he might have had a big influence on Belfast, you know? But...	C3	210
Barrie Todd	Rita Harkin would be a good person to talk to.	C3	211
Andrew Molloy	Yes...	C3	212
Barrie Todd	You've heard of her?	C3	213
Andrew Molloy	Yes, she's a...	C3	214

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Joe Fitzgerald	Who?	C3	215
Barrie Todd	Rita Harkin...	C3	216
Joe Fitzgerald	Ah Rita, she'd be good.	C3	217
Andrew Molloy	I've met her a couple of times. I was talking to her informally about what I'm doing...	C3	218
Joe Fitzgerald	We had...we were maybe the first, probably, Modern building...Victoria College was the first the UAHS visited and Charlie was there. Now, it's...it's possible that he was chairman. I'm not sure about that.	C3	219
Andrew Molloy	Of the UAHS you mean?	C3	220
Joe Fitzgerald	The UAHS, yeah...	C3	221
Andrew Molloy	I think he was only...he was made kind of honorary chairman after he retired.	C3	222
Joe Fitzgerald	They wouldn't have him as chairman, I'm sure that's right. Anyway, all he did was come around Victoria College complaining and saying 'Not as good as the house...the old house, you know.' A Labour man too, imagine with an accent like him.	C3	223
	[LAUGHING]	C3	224
Barrie Todd	Yes...	C3	225
Andrew Molloy	So, that's even a very interesting take on Brett because, everyone I've talked to so far loves him, but I've been...	C3	226
Joe Fitzgerald	Loved him?	C3	227
Andrew Molloy	Yeah, I think you're the most negative reaction I've had to Charles Brett so far...	C3	228
Joe Fitzgerald	Good.	C3	229
Andrew Molloy	...normally I've talked..."Oh, Charlie, I loved Charlie..."	C3	230
Joe Fitzgerald	I mean if I said...I mean I am not talking about him as a person...an individual person at all. It's his architectural, sort of, agenda.	C3	231
Andrew Molloy	Yes...	C3	232
Joe Fitzgerald	...which I...which I query.	C3	233
Andrew Molloy	And do you think he had a...a...an undue pull on the architecture? Do you think he affected it?	C3	234
Joe Fitzgerald	I mean, if you take Barrie's point about the housing. The housing...I was in the Housing Trust...Housing Trust for a year before the Housing Executive...and I was away from there by...by that time.	C3	235
Barrie Todd	Yeah, and I left there to come and work for you.	C3	236
Joe Fitzgerald	David was in the Housing Executive and he would...he would be able to, sort of...	C3	237
Barrie Todd	...David Allardyce?	C3	238
Joe Fitzgerald	...cos he was in the Housing Trust and the Housing Executive. Now...he then went into private offices like me, but during that period of the Housing Trust, over ten years of its existence from '60...from '50 to '60, the layouts of the Housing Trust were done by the civil engineer, not the architect. So they...what you got was Rushpark up at Rathcoole, Rathcoole itself, all these ones, Belvoir Park...roads, roads, and dead ends and all this sort of thing. And	C3	239

	that was it, no...no shared surface or any of that at all. So when Charlie came in it's possible that he got that...and certainly there was a new chief architect who was very...the lassie, a woman...		
Barrie Todd	Oh yes...I remember her. Not her name...	C3	240
Joe Fitzgerald	Remember her? And when I was in the...one of the Housing Executive I knew it was a fact that you were handed a sheet to say "Look, more houses like those." And you went into a drawer and got the prints out...the negatives out and just did them again.	C3	241
Andrew Molloy	But then...something to, sort of, bring Brett and Matthew together...Brett, whenever he was put in charge of the Housing Executive he did put an end to the 'Streets in the Sky' which were already starting to fail. Was that not a positive effect?	C3	242
Joe Fitzgerald	You mean the multis?	C3	243
Andrew Molloy	Yes...Divis...he couldn't stop Divis but he said "No more."	C3	244
Joe Fitzgerald	Well, I mean you've got to sort of say...Divis again was a political, sort of...you know...it was awful, but it was based on Sheffield...	C3	245
Barrie Todd	...yes...	C3	246
Joe Fitzgerald	...which is now highly successful. And the block...the blocks for instance at the end of the Old Hollywood Road, just at the roundabout. They were condemned because they had walkways and this sort of stuff. It was then closed in, concierge put on, the thing worked beautifully. I mean, you've got to put it in context of how...how these things were...when they were done. I mean, I came from Dundee, for instance, it had all these...my aunt lived in a flat, a so called flat - four different levels. I mean, how could you do that? I mean, it was meant to be a wonderful architectural scheme that had stitched in so many people into this multi storey building, and yet you came up from a...from an entrance from a corridor, you had five steps up to the main living room, and then you had five steps up to the toilet room, and then you had five steps back to the two bedrooms. I mean, it was absolutely crazy! But it was being done because of the demand for housing, and I think that's what you've got to remember too...	C3	247
Barrie Todd	Loads of postwar demand throughout the United Kingdom.	C3	248
Joe Fitzgerald	Slum clearance had to be...had to be done no matter what	C3	249
Barrie Todd	London, Runcorn, and...	C3	250
Joe Fitzgerald	Both the Tories and Labour wanted to have votes...now, even here you could say the same, voting fodder had to be provided in a collection, in other words they had to get the votes out, and that's what all these estates were for.	C3	251
Andrew Molloy	To...to rehouse people in the same areas but in larger accommodation than Victorian slums...?	C3	252
Joe Fitzgerald	...and who could support whatever political party they...they...they were going to persuade them.	C3	253
Barrie Todd	Well, in Belfast a lot of...	C3	254
Joe Fitzgerald	...voting fodder...	C3	255
Barrie Todd	...an enormous amount of people were displaced from the communities, and I am thinking of a whole swathe of land that lies between York Street, or York Road and the Motorway.	C3	256
Andrew Molloy	...Sailortown...	C3	257

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Joe Fitzgerald	That was terrible...	C3	258
Barrie Todd	It was all houses and houses and houses...	C3	259
Joe Fitzgerald	...absolutely awful!	C3	260
Barrie Todd	...and even areas called Little Italy where there were Italians lived there, all wiped out and put up into Poleglass and places like that.	C3	261
Joe Fitzgerald	Now the...the...this is a story against my own religion but certainly the Catholic Bishop of Down and Connor, you...you don't have to put this in, Bishop Philbin stressed that they should move from Peters Hill up to Andytown. They needed to keep them all together so they could get their schools and all this sort of stuff together because there was no overall inter-community concept and he was wanting to play it safe, you know you could blame him for that, really.	C3	262
Andrew Molloy	We were...I was interviewing two people from Sailortown and they...	C3	263
Joe Fitzgerald	From where?	C3	264
Andrew Molloy	From Sailortown, and they were saying that..there was, you know, the little chapel in Sailortown? St Joseph's, which is now empty. Apparently the Priest got up and told them that if they moved away up the Shore Road they would be housed back in Sailortown so they...but it seems the Catholic church were landowners in Sailortown so they were profiting a lot...	C3	265
Joe Fitzgerald	[LAUGHING] Yes!	C3	266
Andrew Molloy	...and they were encouraging people to move out and then they were never moving back in, you know...	C3	267
Barrie Todd	...very divisive...		268
Joe Fitzgerald	Well, there are political aspects that are there and they can maybe overwhelm the architectural scene, you know...	C3	269
Andrew Molloy	Yes, yeah...	C3	270
Joe Fitzgerald	...but it's...it's there, and you can't avoid it.	C3	271
Andrew Molloy	And what...what would your opinion be of, I asked the same question of two planners earlier today...	C3	272
Joe Fitzgerald	Of which?	C3	273
Andrew Molloy	...what would your opinion be of the idea that the Westlink was only built as...you know, it was part of the Matthew Plan, as...	C3	274
Joe Fitzgerald	...a barrier?	C3	275
Andrew Molloy	Yes, was...was it a peaceline or was it a necessary piece of infrastructure?	C3	276
Joe Fitzgerald	Well, it's a mixture of both to be honest, and I think it was a practical device...a practical thing...they put that in because there was already a crowd on that side and there was a crowd on this side, so they weren't doing an awful lot except putting a road through, but it could have been better. It could have been a better access, and they had to then put it...and it's now still a collection at the place you're talking about at the end of...at the end of, you know...	C3	277
Barrie Todd	...at Yorkgate...		278
Joe Fitzgerald	...as you connect to the one where it goes all the way out. That's all...that's going to be a major interchange...		279
Barrie Todd	Yes...	C3	280

Joe Fitzgerald	...which should have...I mean, all of that should have been done and it wouldn't of had the same...I think, the same effect.	C3	281
Andrew Molloy	So, do you think the...the Westlink was brought about for political reasons as well as...	C3	282
Joe Fitzgerald	As I said, partly...I mean, I'm not so sure about...	C3	283
Barrie Todd	But it makes sense to link two motorways, doesn't it?	C3	284
Andrew Molloy	...yeah...but to link them it such an insensitive way, through...	C3	285
Barrie Todd	Well, I mean the Roads Service are guilty of getting a big felt tip and going like that.	C3	286
Joe Fitzgerald	Its's...it's difficult that a ringroad could have come, except for where it was, to be honest. It's in the meadows, you know, it's in the place where there was not anything being done at the time, til they...got the Boucher Road and all this sort of stuff, which incidentally I prophesied would never...never work.	C3	287
Barrie Todd	Boucher Road?	C3	288
Joe Fitzgerald	Boucher Road.	C3	289
Barrie Todd	Well it only works now because it defied all the planning regulations...	C3	290
Joe Fitzgerald	I bet you'll say "I'll never listen to you again!"	C3	291
Barrie Todd	No, but it...it worked because it...it defied the...the planning permission at the time which was for work, but now it's shopping centres...	C3	292
Joe Fitzgerald	But I said it wouldn't work...[LAUGHING]	C3	293
Barrie Todd	Another thing is, that...that would never happen today. If you look at the other side of the motorway you'll see a bird reserve and wetlands. That was all...that was all the bog meadows...	C3	294
Joe Fitzgerald	...the bog meadows...	C3	295
Barrie Todd	...and that would never, ever, ever happen now, Boucher Road.	C3	296
Joe Fitzgerald	So, it made sense to make...to take a road through, because there would be...the alternative's maybe to go up the hill and maybe take the Falls Road or something like that as a, sort of, outer ring. But, I mean, you couldn't do that...	C3	297
John Molloy	Why did you not think it would work?	C3	298
Joe Fitzgerald	Boucher Road?	C3	299
John Molloy	Why did you not think Boucher would work?	C3	300
Joe Fitzgerald	Because I thought that nobody would go there actually, and...there was no real...I mean it was just me making this sort of comment, and I had no reason for it. It just seemed to me that put...putting shopping...	C3	301
John Molloy	I always thought that it seemed to me a no-man's-land, and any time I was on it it just seemed...what's the point of this, you know?	C3	302
Joe Fitzgerald	Yeah, well...I mean, when it was mooted, I mean, the sort of out of centre shopping wasn't really all that popular. You know, they were just starting to think of that...and I was against the idea of going in there with shopping. But I mean, it's...it's worked!	C3	303
Andrew Molloy	Was there an awareness at the time...or a...did architects take a position on this sort of community activism? You know, the 'Save the Shankill' campaign, or you know 'The Rape and Plunder of the Shankill'...was there...did architects feel the need to, maybe, turn down certain commissions or join a side in that?	C3	304

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Joe Fitzgerald	What time are we talking about? During the Matthew period? Because...	C3	305
Andrew Molloy	It would have been the late '60s early '70s...	C3	306
Joe Fitzgerald	Well, there was the 'Architectural Group'...the 'Architectural Group'...	C3	307
Andrew Molloy	Yes, there's a drawing of one of theirs in the back of the Matthew Plan.	C3	308
Joe Fitzgerald	Is it in here?	C3	309
Andrew Molloy	Yeah...	C3	310
Joe Fitzgerald	That was by...set up by people who ultimately were all partners in the firms...in the firms that had previously just been earning and they joined together to...to stick a pin up the council and all this sort of thing, to make sure...to get things done. They prepared town plans, you know...for Belfast. The 'Belfast Centre Walk' was a book that was done by...a brochure that was prepared. 'Centre Walk.' People like Dennis Haslam were all in that sort of thing...for the...I'd say...I'd think it's probably from...I'd say maybe the mid '60s onwards, to the...the middle of the Trouble, when they'd even think about having a plan done, but they were making ideas. It's like what Mark Hackett and Declan's doing now, in a different kind of way, you know?	C3	311
Andrew Molloy	...yeah...	C3	312
Joe Fitzgerald	They were not as...as prejudiced as...what's it called again? Mark Hackett...?	C3	313
Andrew Molloy	...FAB...	C3	314
Barrie Todd	...FAB...	C3	315
Joe Fitzgerald	...FAB... "FAB"	C3	316
Andrew Molloy	Prejudiced...they weren't as prejudiced in what way?	C3	317
Joe Fitzgerald	...it's...well, they were prejudiced in that they wanted to get the work...	C3	318
	[LAUGHING]	C3	319
Joe Fitzgerald	...they...they wanted to get the money while the bosses were...I...I sat through a meeting, Barrie, in the RSUA in probably...I'm just beginning to remember that now...maybe in '60s I suppose, early '60s, before there was any official Queens University school of architecture. Now you'd imagine that one of the things that might be interesting for the architects of Belfast would be to have had a qualified school. One of the reasons I'm here was that there was work available here to qualified staff, and there wasn't anybody qualified in Belfast at the time, unless they did it externally, and that was a very difficult long thing to do. There was no school in...in Dublin. Proposal was put forward...motion was put forward in the RSUA and there were guys there who had been in practice for years that had soaked all the work up, and all the money and all this sort of thing. And they were saying "That...that...that would be terrible competition to most of...most of the members here," they said "We can't have that."	C3	320
Barrie Todd	...the school of architecture...	C3	321
Joe Fitzgerald	Against the school of architecture, and it took to '71.	C3	322

Andrew Molloy	Just because it would make life a little bit harder for them...?	C3	323
Joe Fitzgerald	...the competition...	C3	324
Barrie Todd	No, it was earlier than that. I think they built a chair in Queens in '65...	C3	325
Joe Fitzgerald	...in '70...?	C3	326
Barrie Todd	...'65, '66...	C3	327
Joe Fitzgerald	Was there a chair then?	C3	328
Barrie Todd	Yes, well I was...I was two years in the college of art...	C3	329
Joe Fitzgerald	They must have...they must have been mooting it somewhere around about 1960 or something like that.	C3	330
Andrew Molloy	So there was no civic mindedness in...in local architecture at the time, there was no 'for the good of the city' type thing, it was for the good of the...of our pockets...?	C3	331
Joe Fitzgerald	Apart from the kind...who were young qualified, some people...most who'd done it externally or maybe had gone across, Robert...Robert McKinstry, who'd gone across and qualified in Liverpool and they'd gone over and qualified. But that was a difficult...that was a costly thing to do...	C3	332
Barrie Todd	It was...	C3	333
Andrew Molloy	So, is...perhaps is that why there was no real awareness or position taken on the Matthew Plan by architects? It's because architects by and large weren't worried about 'the city' as such, they weren't worried about Belfast, they were maybe...	C3	334
Barrie Todd	I just think, looking back, that architecture was overwhelmed by other factors and...	C3	335
Joe Fitzgerald	...other pressures, yeah...	C3	336
Barrie Todd	...yes, and influenced by other greater factors than the Matthew Plan, and I don't remember anything about the Matthew Plan or any impact it had.	C3	337
Andrew Molloy	...right...	C3	338
Joe Fitzgerald	The only thing I remember, in fact I would love to just check it to see...I remember being told that in there, this proposal to have two squash courts and one practice hall for Newtownabbey.	C3	339
Andrew Molloy	I'm sure we could...[REACHES FOR COPY OF MATTHEW REPORT AND BEGINS SEARCHING THROUGH IT]	C3	340
Barrie Todd	It's hardly what you'd call a masterplan...	C3	341
Joe Fitzgerald	It was part of the whole, whole plan...Newtownabbey...	C3	342
Barrie Todd	The only significant thing I observed about the Matthew Plan was that a well known house developer, the late Fred Frazer, who built as many houses as the Housing Executive privately...	C3	343
Andrew Molloy	Is Fred...Fred's dead is he?	C3	344
Barrie Todd	Yes, he died maybe a half dozen years ago...but he...he employed Desmond Boal, a top QC, to challenge the Matthew Stop-line...	C3	345
Andrew Molloy	[STILL GOING THROUGH REPORT] It must be written in that somewhere...what was that, sorry?	C3	346

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Barrie Todd	Fred Frazer was a house developer, a private house developer, who certainly the biggest in Northern Ireland and as big as the Housing Executive at the time. Very very cunning guy, and he bought all the land from Purdysburn up to Carryduff at agricultural value and he employed Desmond Boal who was a top Queen's Council to challenge the Matthew Stop-line...the legality of it, and he won. And it cost him thousands and thousands of pounds in fees, but that was nothing by comparison to the land he released. You know, that was maybe early '70s.	C3	347
Andrew Molloy	...yeah...	C3	348
Barrie Todd	That's the only thing I can remember about the Matthew Plan...	C3	349
Andrew Molloy	And so they actually changed the Stop-line for that...that developer?	C3	350
Barrie Todd	Yes...that created the precedent I think for...	C3	351
Andrew Molloy	Yes...were the Stop-line just lost it's integrity?	C3	352
Barrie Todd	Yes, and then the Belfast Urban Area Plan picked it did it not?	C3	353
Andrew Molloy	But it was revised in the '80s, and then I think it was...they proposed to change it in BMAP but that never really...	C3	354
Barrie Todd	BMAP has just been...what do you call it...been signed off, for the want of a better word.	C3	355
Andrew Molloy	So it's gone now...?	C3	356
Barrie Todd	No, no, it's been adopted...formally adopted, it's no longer a draft...	C3	357
Andrew Molloy	Yes, it was a draft for about ten years...	C3	358
Barrie Todd	It was designed to be from 2000 to 2015...	C3	359
Andrew Molloy	...and now it's been accepted! Got a lot of work to do in the next year! But it is...it's very interesting that the Matthew Plan didn't really affect architecture whatsoever. Whenever you hear FAB talking they're holding it up as...as the evil that...as why architecture is in the state it is today.	C3	360
Joe Fitzgerald	Do you...they're doing it down are they?	C3	361
Andrew Molloy	Yes...they would have nothing good to say of...of...	C3	362
Joe Fitzgerald	Who's this?	C3	363
Andrew Molloy	FAB.	C3	364
Barrie Todd	FAB, Declan and Mark.	C3	365
Joe Fitzgerald	They would have nothing to do with...nothing good...?	C3	366
Andrew Molloy	They have nothing good to say about Modernism in...in general...I...I...	C3	367
Joe Fitzgerald	I mean, it should be, absolutely...torn apart, because if they're saying...I mean I said to Mark, if you go through the RIBA awards you'll see that they were all competing with the bloody awards in...all round Britain. This is a region of the RIBA, and you had to have...you had to put in, if you wanted to put your buildings in for awards. And they had be be just...judged by people from maybe across the water and it was being done in that way. Now what are they talking about "Modernism is no good"? I mean they're just...this is...I mean, they're getting money from the bloody	C3	368

	taxpayers for that, thats what they're being paid for, you know? Thats ridiculous.		
Andrew Molloy	I mean, but its a popular opinion, I think, internationally that Modernism failed and that a lot of the blighted inner city urban conditions are the fault of Modernism...	C3	369
Joe Fitzgerald	Would you...would you take part in a debate on that, do you think, as to why Modernism's failed?	C3	370
Andrew Molloy	Well I...I...before I started this project I would have thought it had, but now that I'm looking at it more intensely I see that it hasn't...	C3	371
Joe Fitzgerald	Well, I'm going to ask you again, in what way would you think...that it would have failed. I mean in what aspect of it, or could I maybe just tell you what I think it would be?	C3	372
Andrew Molloy	Yes...	C3	373
Joe Fitzgerald	Housing. Multi-storey houses, right? Absolutely awful; the use of concrete, that in some way to me was taking part...taking the place of stone, but they don't bother cleaning concrete, they do clean stone. So what you get is all this concrete stuff thats just left over the years, and any good, even good buildings are looking terrible. Not all of them by any chance, but some of them are, because of that.	C3	374
Barrie Todd	But...	C3	375
Joe Fitzgerald	It was the form of the building, the plan of the building; that's all part of architecture, that's all part of Modernism...	C3	376
Andrew Molloy	Yeah, but then I also think the primacy of the motorcar in Modernism...you know, that's a thing that Corbusier went on about and that's...	C3	377
Joe Fitzgerald	About what?	C3	378
Andrew Molloy	The primacy of the motorcar and, you know, the roads running riot, I think that...	C3	379
Joe Fitzgerald	Well, he was right. He's my guru, incidentally, you can't say anything wrong about him...	C3	380
Barrie Todd	Are...are you concerned about the cities as opposed to the individual buildings?	C3	381
Andrew Molloy	Yes, the more...more urbanism...	C3	382
Barrie Todd	Well, I'll tell you...I'll tell you what's gone wrong with cities, and that's cities aren't designed anymore. There is no...the planning office has no design control per say over cities, and as a result you...if a site comes up for sale, especially in boom times, a developer will pay millions and millions for that site knowing that he can get...break the planning guidelines and get tall buildings and thats been happening in the city. And if you think of the only decent street in Belfast is Royal Avenue and Donegal Place, and that street was designed. The buildings were designed, but the street was designed by prescription, and it is a successful street. If you look at Great Victoria Street as an example, it's a hotchpotch, irrespective of the quality of the individual pieces of architecture, its a complete shambles thats not been designed.	C3	383
Andrew Molloy	...yeah...	C3	384

Appendix C

Barrie Todd	I, in fact, have started to write a book called 'Design Our City,' and I've been a long term advocate of that you need to design your spaces and that the buildings that are inserted that make those spaces need to follow certain rules in terms of architectural language, height scale, et cetera; towards making a good place. And you...you mentioned roads and the Westlink, they have caused the greatest urban disarray, even far greater than the IRA. If you look at Dunbar Link, that was just a felt tip line from one point to another, knock all the buildings down, leave wasteland on either side, ruin the urban grain. And the other one is Bruce Street link going from Sandyrow through to Dublin Road and then...and then beyond.	C3	385
Joe Fitzgerald	...terrible...	C3	386
Barrie Todd	...all left from Road Service.	C3	387
Joe Fitzgerald	I mean if that's what they're saying about Modernism being bad, and then I...I agree with that. But I mean that's not...they're talking about the buildings as well.	C3	388
Barrie Todd	...and they're talking about individual buildings...	C3	389
Joe Fitzgerald	...and they're talking about the architects, which is even worse. Now, I mean if I said...If I said this to Mark as I did at a common...at a public seminar that they up in the memorial church...up at Carlisle...there was a big five day seminar kind of thing...	C3	390
Andrew Molloy	I think I was at part of that...	C3	391
Joe Fitzgerald	And he tried to say the same thing, he said...did he give you a copy of the...of what was produced...	C3	392
Andrew Molloy	The...one of the little set of maps, was it? They've produced like five maps so far of the...I've got them all...I'm not sure which one...	C3	393
Joe Fitzgerald	Im not sure...I gave the...I stood up and said "Mark, are you condemning architects like that, just out of..." and he said "Well, I don't mean you!" and I said "That's shite Mark..."	C3	394
	[LAUGHING]	C3	395
Barrie Todd	Well...if you look...there was a sudden realisation...	C3	396
Joe Fitzgerald	Sorry, was that...?	C3	397
Andrew Molloy	No, it's okay. I'll bleep it...!	C3	398
Barrie Todd	...there was a sudden realisation that we had messed up our cities, and it's not...it's not to do with the individual architects, it's to do with those who control our cities, the planning authorities have messed it up.	C3	399
John Molloy	Maybe Belfast needs one central planner, one man in charge...	C3	400
Andrew Molloy	Well, that's what Mark Hackett...	C3	401
Joe Fitzgerald	John, one of the things that's...	C3	402
Barrie Todd	...so what happened in the last ten or twenty years, you got suddenly urban design became a discipline, and urban design became courses in universities. A sudden realisation that we hadn't designed our urban spaces, and that's where it's gone wrong.	C3	403
Andrew Molloy	...and, do you think...like where...where did it go wrong? Like, if you think that Royal Avenue was, what, 1870 or something...like,	C3	404

	what...what happened between then and now that...that we lost that ability?		
Barrie Todd	Market forces...I remember talking to...have you got Bill Morrison on your list?	C3	405
Andrew Molloy	Yes, I was talking to him just two hours ago, or so...	C3	406
Barrie Todd	Were you?	C3	407
Joe Fitzgerald	There's a...there's a technical problem that came about. When we were doing Dial House there was a plan ratio - to the height, to the plan. That is absolutely...and also things like the building front, and this sort of thing. That has now all gone. There is no criteria allowed...or considered in terms...so you can go...I mean in those days you would have said there was a...was it a three-to-one ratio, do you remember that?	C3	408
Barrie Todd	Yes, yes, yes, that's right, I remember...	C3	409
Joe Fitzgerald	So there was three times...	C3	410
Barrie Todd	...plot ratio...	C3	411
Joe Fitzgerald	...three times the plan would be the height. That's within certain restrictions, of course, but it meant there was a control that they could actually ...that the architect could look to and say "Look, that's what it is." And, we...we set back Dial House because of light...because of...you know the way Dial House comes...there's no reason for that except we considered that to put it all the way straight up wasn't the right thing to do, we'd have a terrace you know, come up...within reason...	C3	412
Andrew Molloy	Which...which one's Dial House?	C3	413
Joe Fitzgerald	Dial House, the white building...	C3	414
Barrie Todd	...Wellington Place...	C3	415
John Molloy	On the corner of Wellington Place an Upper Queen's Street...	C3	416
Barrie Todd	As you come down from Inst into Wellington Place it's the first corner on the right...	C3	417
Andrew Molloy	Oh yes, yes...	C3	418
John Molloy	I used to work in it.	C3	419
Barrie Todd	With Matchett's...	C3	420
John Molloy	I was there when it was blown up.	C3	421
Joe Fitzgerald	It's the kind of thing that...funny enough...	C3	422
John Molloy	I often wondered why it had the terrace on it...	C3	423
Joe Fitzgerald	Well, that's because the...we thought that if we were coming up like this on every street, up to six, seven, eight floors it would be like New York eventually...but that was an exaggeration...but anyway, we did that and oddly enough...Aidan Lonnigan, the new owner, I made him aware that we'd actually done a conversion job for a hotel...or I did...and I just so happened to have the drawing...but I think we maybe we could go away from this stuff by going too political on all of this Andrew, what...what do you think, how's it...?	C3	424
Andrew Molloy	No, no it is...it's all been very helpful...it's...if the Matthew Plan didn't define architecture as I thought it would in the '60s and '70s...	C3	425
Joe Fitzgerald	Well...it certainly didn't define architects...	C3	426

Appendix C

Andrew Molloy	...what...what were the defining forces in Belfast at the time.	C3	427
Joe Fitzgerald	Architecture if we could get it...if we could get it and get the client to pay. You would be trying to get not necessarily what they wanted but what you thought they should aspire to. And that to me is what the architect's role is.	C3	428
Barrie Todd	Yes, I...I...I would agree with that...	C3	429
Joe Fitzgerald	Is that okay John?	C3	430
John Molloy	Well, yes, educating...I was talking to Andrew earlier about something else. It's educating your client, you know? They have expectations, you manage their expectations and...you know...	C3	431
Andrew Molloy	...but then that also falls into, you know, something that another thing that people use to beat Modernist architects with is the idea of Architectural determinism, which that can...	C3	432
Joe Fitzgerald	...but that's not what that said, I didn't say that!	C3	433
Andrew Molloy	...but that can be misconstrued...	C3	434
Joe Fitzgerald	It's not what the architect aspires to in that regard. The design of the building should be what your interpretation of your client's brief is, and what they would aspire to. Now that might be arrogant, but it's not as arrogant as determinism.	C3	435
John Molloy	There is...sometimes clients say they want this but they don't really...they're not explaining themselves correctly...they have an understanding of what...	C3	436
Joe Fitzgerald	If they want something so bad, go somewhere else...	C3	437
Barrie Todd	Frank Lloyd famously said "You don't give the client what he wants but what he thinks he wants, or what he really wanted all the time."	C3	438
Joe Fitzgerald	That's an...that's an arrogant way of saying it...	C3	439
Andrew Molloy	Yeah, but you look at Corbusier with his plans for Paris and that was, kind of, megalomania. That's...you know, that's the extreme end...	C3	440
Joe Fitzgerald	He was arrogant, let's face it, but he's a genius. Genius' can do anything...like Frank Lloyd Wright. They can do anything, the rest of us just have to get on.	C3	441
Barrie Todd	I'll...I'll tell you an interesting thing. I was a judge for the AIA awards in 2001...2000/2001. The AIA is the architectural association of Ireland, or AAI, sorry. It's sort of an elitist version of the RIAI and I was judge on panel with Roisin Hennegan and an architect from Norway, and anyway, O'Donnell an Tuomey won the award for the factory at Letterfrack, an outstanding building. And they invited me down to hand out this Down's medal and to make a speech. And I had no idea what to say, but I sort of thought about things and at that time the Republic of Ireland was booming, not only was it booming but they were producing extremely good pieces of architecture like the county offices in Fingal, places like that. I mean really really...	C3	442
Joe Fitzgerald	...Bucholtz...Bucholtz and McEvoy...	C3	443
Barrie Todd	...very very good architecture. At the same time we were starting to get work in dunlin from the city architect...who I forget now...	C3	444
Joe Fitzgerald	...John Fitzgerald...	C3	445
Barrie Todd	...what?	C3	446

Joe Fitzgerald	...John Fitzgerald was it not...there was a...was a...oh, city architect?	C3	447
Barrie Todd	...city architect...	C3	448
Joe Fitzgerald	...he was was there city manager, sorry...	C3	449
Barrie Todd	...and from Dublin South County Council, and Brian Brennan who was a peer at my university, and they were all urging for good architecture, seriously, these guys were saying "We want good architecture." So I...I sort of thought about this...this might be relevant to your quest...is that we weren't producing anything at that time in Northern Ireland as good, and when you looked at the Republic of Ireland they had all the ingredients for good architecture across the board...historically good architecture; Roman, Grecian, et cetera...coming out of states where people have a very very strong sense of their own national identity, where there is wealth and where there is high esteem. And that existed in the Republic of Ireland. They were definitely Irish...	C3	450
Joe Fitzgerald	It's a very good point...	C3	451
Barrie Todd	...they were definitely European, they were definitely wealthy, and they had leadership. In the North we didn't know whether we were Irish, English, British...	C3	452
Joe Fitzgerald	We had a...	C3	453
Barrie Todd	...we had no leadership and we had no money. And that drives aspirations down, and especially from clients.	C3	454
Joe Fitzgerald	...it did...	C3	455
Andrew Molloy	So, did...issues...identity is key to...just...	C3	456
Barrie Todd	Well, national identity, pride in your place, money, essential well being...	C3	457
Andrew Molloy	Knowing where you are and who you are...	C3	458
Barrie Todd	Yes, and leadership!	C3	459
Joe Fitzgerald	I can back that up...	C3	460
John Molloy	You need to have an identity...	C3	461
Joe Fitzgerald	...I could back that up, John, because...the RIAI in Dublin is all Ireland. They claim all Ireland, even to this day. So there's a regional office...a regional sort of part of the RIAI from Dublin that includes the part of the North of Ireland that is the RSUA, and we are...deal with...deal with London, the RIBA. Now I happen to represent...I did represent the nine counties, that's what's...	C3	462
John Molloy	...Ulster...	C3	463
Joe Fitzgerald	...in Dublin for nine years, and you're right. Everything you said there is absolutely right, Barrie. There was an attitude always of excellence, I mean...if a client for instance wanted to something that was outside the pale in terms of procurement, getting a job, the RIAI would ring them up or write a letter to them and say "Look, can we come in and talk to you and we could maybe put wee bit of competition out, to increase, you know, the debate...or increase the, sort of, standards?" They did that all the time, you're dead right about the AIA...they're the elite, of course. Nevertheless their work...we were looking at it the other night. Some of the stuff they were doing at that time, absolutely superb.	C3	464
Barrie Todd	Absolutely, yes...	C3	465
Joe Fitzgerald	We were struggling all the time...	C3	466

Appendix C

Barrie Todd	It's outstanding, because it had...I mean...as Richard Rogers once said "the quality of architecture is commensurate with the enlightenment of the client." And he's quite right about that. Look at the Lloyds building, they needed to accept something really really radical, and they did. And as a result they have an...an outstanding building. You don't get that here, and...	C3	467
John Molloy	Look at...look at the Waterfront. I mean the Waterfront cries out just to be left on it's own there, and now they've stuck those two buildings in front of it...	C3	468
Barrie Todd	I know...	C3	469
John Molloy	I mean, it...it just takes the whole look of the whole development.	C3	470
Joe Fitzgerald	You mean the Waterfront...	C3	471
Barrie Todd	If you look at...	C3	472
Joe Fitzgerald	The one that's just been built? One of my favourite buildings, John...[LAUGHS]	C3	473
Barrie Todd	If you look at the client base here...and I don't want to decry clients here...but private sector clients here are not professional developers in the way you get in Dublin or the main cities. You have electricians, butchers, bakers, candlestick makers, literally, trying to make a buck. And all they're concerned about is making a building cheap. There's no competition here. When I went to London it was completely refreshing. Clients were pushing for better in architecture. They were sending you away and coming back...not only because they aspired to good architecture but because they were in competition. I was told to go out and look at Stockley Park, you know the Foster scheme, to see what good architecture was because we were involved in a small business park down in...can't remember the place now...down in South Antrim. That...so that...that happened in London, it happened in Dublin, and as a result you get good architecture...you get...it's dumbed down here, and it's dumbed down not only by private sector but by public sector...	C3	474
Andrew Molloy	...but is there maybe that level of thinking, that because the Troubles, you know, stopped a lot of building...	C3	475
Joe Fitzgerald	I...I think you have to agree to that Barrie...	C3	476
Andrew Molloy	...that any building is good building...	C3	477
Joe Fitzgerald	...I think you're right, Andrew. There's no question that you had to...had to keep in mind, but if you want to have a look up the architect's journal, I think it is. it's either the AJ or the ABN, Architect Building News. I got a phone-call in the '70s...I'm sorry but I can't remember, somebody has dug this up so it can be accessed on the web...this guy rang up, he was an American journalist. Did I ever tell you this...?	C3	478
Barrie Todd	No...	C3	479
Joe Fitzgerald	...and he said "You chaps are designing and all these bombs and all this sort of thing, how are you designing against the terrorist?" And I said "Well, we have an all glass building not far away from Belfast and it's being built and you're very welcome to see it when you come over." "Oh Gee!" So he came over, I met him, had lunch, and he went away off to photograph what he thought in his view were buildings that had been designed against terrorism, right? He picked...and got this article into the AJ...I'm sure it was the AJ, it could have been the other one, but it is accessible...and he put in the BBC building that had been built years before any trouble, Leehy...Kelly and Leehy which had been done in Cornmarket, just on the corner there which was designed in the '50s...so everything he put in was a lie. And I wrote a letter to the	C3	480

	AJ to...to point this out. So I mean...in his, sort of, reference point, you know...there's some sort of things there, but at the end of they day it...it was a lie, you know.		
Andrew Molloy	And do...do you know what...roughly what year that was or what...	C3	481
Joe Fitzgerald	Sorry?	C3	482
Andrew Molloy	Do you know roughly when that would have been so I could find it?	C3	483
Joe Fitzgerald	Mid '70s probably, sometime...I mean I'm sorry that the name...I looked, I tried to, this morning, to find out the name, but...	C3	484
Andrew Molloy	They have both of those in the university library...	C3	485
Joe Fitzgerald	...but the...the Newtownabbey Leisure Centre, that's what we were talking about, all glass...	C3	486
Andrew Molloy	...yeah...	C3	487
Joe Fitzgerald	...top to bottom. And there was people wanting to get...the two ends of the terrorists were trying to get possession of that building at the beginning, right? So we could have taken the view, as Ian Campbell did down the Shore Road, all brick and...and concrete, and no windows, and all this sort of stuff and we said no. And the council backed us. Left alone.	C3	488
Andrew Molloy	Yeah, it was never blown up, was it? It was never affected really, that...that building.	C3	489
Joe Fitzgerald	Nope.	C3	490
Andrew Molloy	But then at the same time you have the Europa Hotel which is a lot of glass, and it's been bombed a lot.	C3	491
Joe Fitzgerald	Fifty...or thirty four bomb...bomb claims.	C3	492
Andrew Molloy	Yeah...so do you think maybe it's the...	C3	493
Joe Fitzgerald	There were...there were reporters there, it was the media was there...	C3	494
Barrie Todd	...that's right...	C3	495
Joe Fitzgerald	That was the reason...	C3	496
Barrie Todd	To draw attention to themselves...	C3	497
Joe Fitzgerald	I'd love to have thought they got it because of the architecture was bad...	C3	498
	[LAUGHING]	C3	499
Barrie Todd	That was not a McAllister one that, as well...	C3	500
Joe Fitzgerald	Sorry?	C3	501
Barrie Todd	Did McAllister not do that one as well? The Europa, did Billy McAllister not do the Europa?	C3	502
Joe Fitzgerald	No, no...	C3	503
Barrie Todd	...did he not?	C3	504

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Joe Fitzgerald	It was...it was the other partner...Derek McRea...Jack Campbell did all thirty four bomb...the fella who was best man at my...sorry...the...looked after the kids, whatever you call them? Anyway...	C3	505
Barrie Todd	...babysitter...? [LAUGHS]	C3	506
Joe Fitzgerald	No, no, what you do at baptism, and all this sort of thing...	C3	507
Barrie Todd	...oh, Godfather?	C3	508
Joe Fitzgerald	Yes...that's the trouble with this stroke...is I miss words. Anyway Jack did thirty four bomb claims. Now, one of the bombs went off...this was my own experience of it...one of the bombs in the Europa went off, say on a Wednesday night or Wednesday...and we were...the next afternoon we were meeting London clients...we were having meetings there, the meeting was in there. And I rang up the manager, I forget his name now...that's another name gone...he was absolutely world renowned for keeping everything going...	C3	509
John Molloy	The famous guy, yeah...	C3	510
Joe Fitzgerald	...do you remember what his name was?	C3	511
John Molloy	I can't remember his name now, but I know who you mean. He was famous.	C3	512
Joe Fitzgerald	But I rang him up and I said "Look, we're very worried about...we're obviously going to have to..." And he said "You're not moving anywhere, the meeting will stay. Please!" Pleaded. We went down there and bloody ceilings were hanging down, and all this sort of stuff, you know? [LAUGHS] And these English guys came in...they were actually quite impressed by it, you know...	C3	513
	[LAUGHING]	C3	514
Andrew Molloy	...that you were having a meeting in a bomb damaged building?	C3	515
John Molloy	I was in Dial House when the first IRA bomb was put into a lift, and I was on the fifth floor, I think it was...	C3	516
Joe Fitzgerald	Aye, Dial House got it, that's right...	C3	517
John Molloy	I was on the fifth...they held up, actually, a guard...the guard that they held up had a heart attack three days later and died. Wether it was because he had a gun put to to his head...	C3	518
Joe Fitzgerald	Yeah, I know what you mean...	C3	519
John Molloy	...yeah, but that was an interesting day, that was.	C3	520
	[LAUGHING]	C3	521
Barrie Todd	I bet you, Andrew, you're getting a lot of different perspectives from different people.	C3	522
Andrew Molloy	Yes...yes, I'm getting a lot of...a lot of...I was expecting it. I...I tried to pick people who would have contradicting opinions...	C3	523
Barrie Todd	Oh, really...?	C3	524
Andrew Molloy	...because part of the idea is that, you know, that, the sort of theoretical underpinnings, you know, I'm looking at a lot of philosophy and sociology...and, you know, it's the idea that there is no such thing as...as truth, especially whenever it comes to something as complex as a city, and something as difficult as architecture. So that's part of what I'm doing is I'm putting together...I'm kind of bombarding an idea of Belfast with these contradicting ideas in order to come up with an enriched understanding of the city, so...	C3	525
Barrie Todd	Well, I mentioned Bill Morrison because...	C3	526

Joe Fitzgerald	...oh, yeah...	C3	527
Barrie Todd	...we were commissioned...we won a commission to prepare a...a townscape study for Belfast. There was an £80,000 fee, and we joined with Gillespie's in Glasgow because they had a...	C3	528
Joe Fitzgerald	...urban designs...	C3	529
Barrie Todd	...landscape design...	C3	530
Joe Fitzgerald	...landscape as well.	C3	531
Barrie Todd	...George McVeigh...	C3	532
Joe Fitzgerald	George, yeah. He was here...he was here last week actually.	C3	533
Barrie Todd	Was he? So anyway, there was about...and it involved Paul Larmour, an architectural historian from Queens, and we...it was in four volumes...and we had workshops with the DOE and we had the Ulster Architectural Heritage Society and city council, et cetera. It was a serious document...the document came out saying that you have to design the city...you have to take the like of Great Victoria Street, and you have to have a framework...a masterplan is a dirty word...where buildings can be inserted to control the formation of a place, which is determined by the height of the buildings, relationship to the horizontal space, et cetera, avenues and all that. And it's not difficult, it's easy. And we actually did some exemplary...some examples, we used Royal Avenue as a good example, Great Victoria Street as a bad example and what a framework would do, and we ended up by saying this is not a negative response to planning, it's positive, because developers...if they can see a visions of a space...of a place...of what it's going to be like, they will buy into it. But otherwise they will...they will try and rape it and destroy it. And so...the...the book was handed off in it's final draft by the DOE planning service and I never heard another thing about it.	C3	534
Andrew Molloy	Right, so it doesn't exist then? I couldn't go and find it then...?	C3	535
Barrie Todd	You couldn't...?	C3	536
Andrew Molloy	No, but if I went to try and find it do you think it would be out there somewhere...?	C3	537
Barrie Todd	Well, Bill Morrison knows about it because Bill Morrison shortly after that became the divisional planning manager...	C3	538
Joe Fitzgerald	Do you have his number, no? Do you have his number at all?	C3	539
Barrie Todd	He has it.	C3	540
Joe Fitzgerald	Oh, do you...?	C3	541
Andrew Molloy	I was...I was talking to him two hours ago. He was the meeting...the interview before.	C3	542
Joe Fitzgerald	Oh!	C3	543
Barrie Todd	...but he...	C3	544
Joe Fitzgerald	What was his...his...maybe you're not allowed to tell me...tell us...[LAUGHS]	C3	545
Andrew Molloy	No, he...it was...was a very interesting interview. It was with him and a fella called Dick Mackenzie...	C3	546
Barrie Todd	Oh yes.	C3	547
Joe Fitzgerald	He was the Civil Service.	C3	548
Barrie Todd	That's right.	C3	549
Andrew Molloy	So he...he did talk about some of the ideas you were discussing there, but he called it...beyond zoning...or beyond planning...or, what was it?	C3	550

Appendix C

Barrie Todd	Yeah, well planning at present is zoning...	C3	551
Andrew Molloy	...yeah...	C3	552
Barrie Todd	...and they have a thing, which is an appendage to BMAP which is an urban design guidelines, and half the people don't know it exists. But it gives ideas about height, but it doesn't design the space.	C3	553
Joe Fitzgerald	...oh, you mean the...you mean this thing that is...is out in the public domain at the minute?	C3	554
Barrie Todd	Oh yeah, it was part of BMAP but it's not...it's not a policy, it's a recommendation which very weak. Anyway, Bill Morrison became manager...divisional planning manager and I rang him up because I know Bill well and said "Bill, what about this townscape study?" and he said "What townscape study?" And I said "Look, we just completed it about two years ago. George Reutigen was the divisional planning manger, he'll know about it." So he said he'd look it out, and give me a ring...looked it out and gave me a ring and I went round, and I said "what about it?" He said "It's too hard."	C3	555
Joe Fitzgerald	It's too hard?	C3	556
Barrie Todd	Yes! Now, I'll tell you how easy I made it, because at the time there was guy from Downpatrick called Paddy...I forget his second name, he was an architect in the planning service...	C3	557
Joe Fitzgerald	What was his name?	C3	558
Barrie Todd	Paddy...	C3	559
Joe Fitzgerald	Paddy...?	C3	560
Barrie Todd	He was friends with Brian Sloan...	C3	561
Joe Fitzgerald	He was...oh God, I...	C3	562
Barrie Todd	Anyway, he couldn't understand what I was getting at, so...we did little sketches saying take a field, no problem; put one house in a field, no problem; put six houses in a field, where...how do you arrange them, you know? Do you scatter them? Or do you combine them around, you know, one space? And you start to understand, that's how easy it was. Bill said "Look, our planning is lead at present by market forces. That's the Thatcherism, that's what determines our planning and our architecture, and there...therein lies part of the problem. No control...and it's not a question of control. You design your house, you don't have a thousand architects, or a hundred architects designing your house, whereas in the city you have a hundred architects or a hundred developers designing...designing your city. It has to be designed by one person...	C3	563
Joe Fitzgerald	Well...well, I mean I think the problem is, of course, that there was only one architect planner over the past twenty years and he's gone now...well, I mean, there's one left...	C3	564
Barrie Todd	Oh, there's only one...Des Sloan...Des Sloan is the only one left in the planning office.	C3	565
Joe Fitzgerald	Des...Des Sloan? In the...?	C3	566
Barrie Todd	...planning service...	C3	567
Joe Fitzgerald	I thought it was somebody else...anyway, not to worry...there was only one and...on the other side of the coin, one of the things I think has improved, I think anyway, is the concept of retention rather than demolition. Especially with work that is of some worth...the...that's been a good thing I think, Barrie.	C3	568
Barrie Todd	It has.	C3	569

Joe Fitzgerald	And the UAHS, for instance, has...has been behind a lot of that in that regard. And architects have gone ahead with it, instead of coming as we did quite often with the clients having already taken the building down and the saying "Look, we're going to"...instead of giving us any...like the Reform Club...the Ulster Club, for instance. Beauty...beautiful building, cut down...and we had to put the...the...the post office in, you know the glass arch which I said we would never get up...I said that'll never get planning permission...	C3	570
Barrie Todd	But, I mean the listed building people need to be more flexible and understanding. And I'm going to give one good example which has been there since 19...early 1990, is the Ewart Building in Bedford Street, right opposite the Ulster Hall. Now, we were involved on that site for Ewart PLC at the time, and that building had a certain grade of listing which meant that you could have actually reformed the rear facade and gables. And if you look at them they're worthless, they are nothing. And also you could have changed the floors inside to address modern structural requirements. Now, since that they upgraded it so it's frozen, it's not usable. They can't change the back facade, they can't...	C3	571
Joe Fitzgerald	It's getting worse...it's getting worse...	C3	572
Barrie Todd	Yes! They...they don't realise that they have to adapt to save. They have to bring something into use to save it...	C3	573
Joe Fitzgerald	Absolutely...	C3	574
Barrie Todd	Would you agree?	C3	575
Joe Fitzgerald	And yet there would be a fuss with the Athletic Stores which I find absolutely bizarre...	C3	576
John Molloy	...Queens Street...	C3	577
Joe Fitzgerald	The Athletic Stores is very...	C3	578
Barrie Todd	...ordinary...	C3	579
Joe Fitzgerald	...very ordinary building, you know? That...B - Plan or whatever you call it...BMAP thing is...whenever I was on housing...the historic buildings council for a few years and just laterally last year we came against one of the proposals that BMAP are doing, and it's...it's absolutely criminal some of the stuff they come up with...next to a listed building, seven stories, this sort of stuff...you know?	C3	580
Barrie Todd	Well, that's...yeah...	C3	581
Joe Fitzgerald	Now that's stuff, of course, is current. I mean what you're concerned about is the affect of what has happened before.	C3	582
Andrew Molloy	...no...well, it's...I'm concerned about contemporary Belfast, but with a mind on, you know, people who have defined it in the past, but...	C3	583
Joe Fitzgerald	Are you getting anybody saying there's anything good about it? Positive?	C3	584
Andrew Molloy	Not really so far...	C3	585
Joe Fitzgerald	...not so far...	C3	586
Andrew Molloy	When I'm talking to...I'm not talking to Mark Hackett, I'm talking to Declan Hill and Ciaran Mackel...	C3	587
Joe Fitzgerald	Aye, Ciaran? Ciaran's good...	C3	588
John Molloy	I met Mr Hackett once and I...	C3	589
Andrew Molloy	...got told off...	C3	590

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John Molloy	...well he tried to tell me off! I asked what I thought was a very simple question and got an answer to a different question...	C3	591
Joe Fitzgerald	That's typical...	C3	592
Andrew Molloy	You asked a difficult question, so he didn't want to answer that one.	C3	593
John Molloy	Well, he was talking about, you know...there should be straight highways, for want of a better word, from west east of the city...west, east, south, all coming in straight into the city centre. And I just said "Well, that sounds good but have you taken into consideration the peace walls? Does your straight road hit the peace wall and go off at a...you know, in that way?" And I don't know what he answered me, but it wasn't...	C3	594
Joe Fitzgerald	I don't know where...I don't know where he gets thesis expertise from. He's a very...he's a very good design architect that, he was in my office and he...he was...he could be good but he cannot...and his two partners threw him out...	C3	595
Barrie Todd	Oh...	C3	596
Joe Fitzgerald	...because...	C3	597
Andrew Molloy	Was he thrown out, I thought he left...	C3	598
Joe Fitzgerald	Pardon?	C3	599
Andrew Molloy	Was he thrown out, I thought...I thought he left...	C3	600
Barrie Todd	Well, the two partners in...	C3	601
Joe Fitzgerald	...in Hall McKnight...	C3	602
Barrie Todd	...oh yes...Amy Knight phoned me because I was involved...	C3	603
Joe Fitzgerald	...McKnight came in and the next thing I heard was...	C3	604
Barrie Todd	...I was on the board of the MAC, you see, and Mark was deeply involved in that, much to the annoyance of the client I have to say, he was so arrogant. He didn't think he needed to give design presentations to the client, and I forced him to, and then he criticised me for taking the wrong minutes.	C3	605
Joe Fitzgerald	I heard...I heard there was no discipline. And that's the way he was in my office, although he was only a junior then...that...you have to have a disciplined view about the whole package of designing the building in the office. You can't just do a wee sketch and say "There you are"...from a nice perspective. It's not good enough, you have to be there all the way through. It was...my founding partner of the firm told me that administration was as much part of an office as designing.	C3	606
Barrie Todd	Yes...	C3	607
Joe Fitzgerald	And if you don't believe that you go under.	C3	608
Barrie Todd	Well, I worked for Joe Fitzgerald doing these enormous 1:20 sections through buildings, by hand, no computers, and Joe would say "That's rubbish! Start again!"	C3	609
	[LAUGHING]	C3	610
Joe Fitzgerald	Barrie and I had a famous...I'm not going to tell you the story at all, it's not all that important but...it was something that I would never do, ever again and anyway, we fell out. Still...we only fell out because that moment...thing...because we're still very friendly. But it was the best thing that ever happened to you. There was no...no movement in the office for Barrie...Barrie would have been coming in as a partner, he was...he was the	C3	611

	only one of us coming in at that time that was...that Jim and I thought there would be room for you at some point, but...		
Barrie Todd	You didn't tell me...	C3	612
Joe Fitzgerald	Well, I couldn't tell you...I just couldn't tell you. It was like Sam McBride...Sam buggered off to Hong Kong, and he had asked me before he left. He said "I've got a job in Hong Kong." He said "For a year" he said, but "Will can you tell me, is there any movement within the office?" And I said "There's...you tell me my movement and I'll be able to tell you yours." I said we have no...we're not even partners at the time. And he went off to Hong Kong and he was still there. He was...he moved a bit, but he's still abroad...So there you are. Sorry...maybe, we're keep...keeping you back, terribly.	C3	613
Andrew Molloy	No, no...it's been...	C3	614
Barrie Todd	...rambling, we...rambled a lot! But that's...that's...that's just the way it is...it's just rambled. I was very concerned that you were going to concentrate totally on Matthew Plan, because I couldn't say anything...	C3	615
Andrew Molloy	No...it's...it's...it was an interesting take because I said I thought the Matthew Plan defined Belfast, certainly as an architect. And it's, kind of, the story I've been spun, and now I'm starting to see that I have been spun a story. But, you know, that's not necessarily to say that the people who spun the stories were lying, but...	C3	616
Barrie Todd	When...when I look back on my career as an architect in business...Belfast. Commissions come in waves, right? So there was a lot of schools, and then that stops. There was a lot of apartments, and then that stops. Then there was retail and then that stops. And that...you know, it seems a rolling wave. There doesn't seem to be any plan behind it, it's just definitely market led. "Oh, we're doing shopping now, let's...!"	C3	617
Joe Fitzgerald	Well, I mean we had...we, as Barrie said, were very busy in the late '60s, in the '70s, even during all that trouble up until about '75, '76. And, the two partners got together and said "We need to go round...there's another...another...there could be another incident on it's way, we have to go round the province and see all our pals, see what kind of work we can get." And they went round the bloody province and of course local government had been changed in 1972 and as a result of that all his...all their pals had gone. And Edward came back and said "We're going to need a quick housing scheme to survive." And I said "What do you mean?" because we...we were just, well, junior partners. He said "Well, we're down to, you know..." They were going to be folding up, so they both got out at the right time for them, you know, they could get the money out. And Jim and I had to buckle down and buy them out, you know? So, the changing council set up in 1972 where housing was taken out of the councils because of the discrimination, they thought that this was going to be a great idea, but in actual fact what happened was it was pulled back into the Civil Service...or put into the Civil Service. The councils were just then looking at the bins...looking after bins. So that was a major issue. It was...a lot of people were living on housing, through councils.	C3	618
Andrew Molloy	Yeah, and then that's...that's back to Charles Brett, again...	C3	619
Barrie Todd	...architects?	C3	620
Joe Fitzgerald	...architects were living on it.	C3	621

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Andrew Molloy	That's back to Charles Brett, again. That's part of...	C3	622
Joe Fitzgerald	Well, coinciding with that was the development of the Housing Executive...the Housing Executive...	C3	623
Barrie Todd	Everything was centralised, the planning service was centralised and...all because of bias and bigotry...	C3	624
Joe Fitzgerald	...and now it's going out...it's going the other way!	C3	625
Barrie Todd	...it's going back...	C3	626
Joe Fitzgerald	It's going back again, but that McCrory's report in 1972 said. He wanted...he...he proposed...It's like the Matthew Report, but McCrory was another one. The report on local...local...local authority...taking all the, sort of, housing out of the council. McCrory said that ultimately, if the political, sort of, atmosphere changes the housing could go back into council, and that's what's happening. And the planners are going to come out from the Civil Service and join the councils.	C3	627
John Molloy	Well, that was very interesting!	C3	628
Barrie Todd	Well, I'm sorry that was a bit of a ramble there, but that's...	C3	629
John Molloy	I think that's exactly what he wanted actually...!		630
Andrew Molloy	No, thank you very much for that, it's much appreciated. Thank you very much for inviting us into your home as well.	C3	631
Joe Fitzgerald	Not at all, I enjoyed that actually, to be honest with you, it gets the memory straining a bit!	C3	632
	[LAUGHING]	C3	633
	[INTERVIEW TERMINATES]	C3	634

Appendix C

Appendix C4 – Legacy of the Matthew Plan

Location

Forum for Alternative Belfast Offices, Lombard Street, Belfast

Date

01.05.2014

Participants

Andrew Molloy - Interviewer/researcher
Declan Hill - Practising architect, university lecturer and founding member of the Forum for Alternative Belfast.
Ciaran Mackel - Practising architect, lecturer at Belfast School of Architecture and founding member of the Forum for Alternative Belfast.

An edited version of the interview can be seen in Appendix H.1, DVD 2.

Andrew Molloy	...yeah, but my research is...I won't get too deep into the theory, but it's kind of, I've got like a...	C4	001
Declan Hill	Sorry, are you on now...?	C4	002
Andrew Molloy	Yeah, this is recording now...	C4	003
Declan Hill	So, so what way do you want to...just before we get into it...what way do you want to do it?	C4	004
Andrew Molloy	Well, I'll introduce the research a little bit, and then I'll ask you just to introduce yourselves, you know, state your name and, you know, say who you are and suggest maybe why you're taking part in...in...in the interviews. And then I'll...I'll just start with a couple of quite open ended questions and the idea is that that will just hopefully inspire a conversation...you know, I'll try not to interject too much, you know, because I want it to be kind of a...a discussion amongst you two.	C4	005
Declan Hill	Your final thing that you'll be doing probably won't have your questions, it'll just be us talking...?	C4	006
Andrew Molloy	No, I'll be editing myself out...	C4	007
Declan Hill	...you'll be editing yourself out...	C4	008
Andrew Molloy	...so the idea is that the narration of the film will...	C4	009
Declan Hill	...will stand alone...	C4	010
Andrew Molloy	...just be you.	C4	011
Declan Hill	...so it will...it'll be worthwhile for us to even repeat something to give it context...	C4	012
Andrew Molloy	...yes, yeah, that would help...	C4	013
Declan Hill	...give it a little bit of repetition just to...to make it clear if we're getting into detail about something...	C4	014
Andrew Molloy	...yes...	C4	015
Declan Hill	Yeah, that's grand...	C4	016
Andrew Molloy	Yes, that would help, but I don't want that to get in the way too much, I do want it to be quite relaxed...	C4	017

Declan Hill	...and do you want to quickly run through just the questions, just to give us an overall idea.	C4	018
Andrew Molloy	Well, they're...they're...they're very general. I want you to sort of describe your understanding of what the Matthew Plan was, and maybe talk, you know, about you're understanding of the context of the Matthew Plan and that sort of thing. You know, the political context and, you know, the sort of	C4	019
Declan Hill	(Talking to Ciaran) You can start of on that one, because you've got a better...	C4	020
Ciaran Mackel	...you think...?	C4	021
Declan Hill	...you know the, the history and dates and stuff like that.	C4	022
Andrew Molloy	...and then I want to talk maybe a little bit about the idea of community participation, because that wasn't part of the Matthew Plan, and you know, talk...you know the Skeffington report and things like that. And then, I'll talk a little bit about something that Joe Fitzgerald said, but I'll leave that til later on just, it'd be interesting to hear...	C4	023
Ciaran Mackel	Yeah, just slip it in...	C4	024
Declan Hill	...a bit of Joe...	C4	025
Andrew Molloy	...and then I want to talk a bit about FAB and, you know, why it was set up and how it was set up and, you know, maybe that will be a way to talk...go back and talk about the, you know, the community activism of the '60s, you know the Save the Shankill campaign and stuff like that, which I know...I know you're connected with Ron Weiner and stuff in some ways, so it'd be good to talk about that at...at the end.	C4	026
Declan Hill	Yeah, cos I mean that's where the name came from and that...	C4	027
Andrew Molloy	...but I'll talk a little bit about my research first of all. I'm dealing with a theory that sort of starts to suggest that, you know, there is no such thing as objective truth whenever it comes to discussing a complex urban form and, perhaps suggesting that that's where some of problems arise from, is us being totalitarian about our ideas and, you know, you can start to point to Modernism and things like that. To then investigate these ideas I am collecting a range of views on Belfast, that are sort of contradicting views on Belfast, so I can compare and contrast them and start to, you know, approach some sort of more robust understanding of Belfast. So I've zoomed in on three individuals...you I'm sort of using them as a sort of a platform to...to...to discuss these ideas. One is Sir Alfred Brumwell Thomas, the architect of the City Hall, who also developed a sort of Edwardian masterplan for Belfast that was never achieved and not many...not many people seem to know too much about that. Then, obviously, Robert Matthew who brought, sort of, the first Modernist Masterplan to Belfast, and just discussing the ideas that he had and the affect that he had on Belfast...you know, why it happened, how it happened and what has happened since. And then the last individual is Sir Charles Brett, the conservationist, and he's a very interesting individual in that he was a solicitor, he was, you know sort of, instrumental in the setting up of the Housing Executive and then, almost as a hobby, he had the sort of interest in heritage but then through that he set up HEARTH and the UAHS and stuff like that...and you know, it's just incredible that he did that as, you know, a hobby. But, so today we'll be concentrating on the Matthew Plan and particularly what has happened to Belfast since the Matthew Plan was proposed and discussing the way the Matthew Plan has affected Belfast. So, just to start off with, if just take a couple of minutes just to introduce yourself, you know say who you are and,	C4	028

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	you know, what your connection is to the, sort of, topics of...of research.		
Ciaran Mackel	<p>Okay, right, I'm Ciaran Mackel. I'm an architect and part time teacher at UU. I've been an architect since 1981, if you can call me that I suppose in a way. I...I studied at Queens in Belfast in the period of the '70s, finished at the same time as the second hunger strike was called off. I did my part 3 exams at the same week, basically, that was called off. And, I suppose, for me as an architect living or born in the city, lived in both North and West Belfast - I now live out the suburbs - but at that stage I lived in the city and felt it was my job as an architect, I suppose, to engage with my fellow citizens and to find a way to make a better quality of life for people, and I had that notion from fairly early on as a...as a young person even before I started architecture school. I mean for me my...if I'm going on too long Andrew just cut it out or tell me to stop...for me, I suppose, I...as I chose my A-Levels and chose my path, I suppose, for a way to work or a way to be, I had three choices at the time...I felt I had three choices, maybe I didn't have any at all...I felt I had three choices and one was to teach Irish language and I was already teaching Irish language to A-Level standard in...night classes for people who were doing literature classes and things like that. And my second one was to work, or to go through fine art school and do graphic design and felt I wasn't good enough in terms of handling pens and felt that I would struggle through that. And the third was to be involved in architecture and to make better places, make a better quality of life, and I felt that's what I could do because I had, at least, an understanding of that from my father was an architect...from...he worked as an architect from the '50s onwards or probably thereabouts. And it was probably that period of the '60s, late '60s, that impacted on me as a young kid, I suppose, in that, in '69 when the kind of violence erupted on the streets of the city, and particularly when Bombay Street was burnt, because although a lot of people lost their homes and lost their lives in that period of August '69 or thereabouts, the one street that was the kind of simple symbol in a way, or sign of the destruction or the kind of wanton violence was Bombay Street because it was a whole street. And the notion locally was that maybe people could rebuild that street themselves, and that came I think because my father and a few other people had just finished a housing project in the west part of the city for an Irish...an Irish language community, a group of about twelve, no, maybe ten families who decided they would raise their children through the Irish language and, if need be, build their school and all that kind of stuff, and from that small group of people has been the growth of the Irish language movement in the city and other places since.</p>	C4	029
Andrew Molloy	So is that like the start of the Gaeltacht quarter?	C4	029

Ciaran Mackel	<p>It was, yes. They started that in about 1966 or thereabouts, and they made...they made a call then to say...they were all Belfast people, they all lived in the west of the city, they all taught in the arts school down in the city centre or taught in Chluain Ard in the middle of Hawthorn street in Clonard, and their view was that they would either move to Donegal, which was the safe and easy bet because that's where the language was probably in it's most fluid and fluent and needed help to kickstart and keep it alive, probably. Or to move somewhere like a rural part of Tyrone, or somewhere like that, where you could get land fairly cheaply and you were close to other settlements and you could build. Or you could build in their own city, and they decided to do that and got land - I think maybe from the church initially - a big enough bit of land that would allow them to build houses, to grow houses if they wanted to, to build a school if they wanted to and have a place for their kids so they did that in about '66 or '68 or thereabouts. So they finished building those houses just before '69 started, so they had the experience of designing the houses, fundraising the houses, doing the legal work, making sure they could build them properly, doing all the approvals; and they felt whenever Bombay Street was built...or burnt, that they could rebuild that street. So they offered themselves as a vehicle to build...to rebuild the street. Went through a fair bit of...period of time with the council and others, Belfast Corporation was the planning authority effectively then at the time, and they resisted it...at one time promised to help build the street and then became very clear by the end of '69 that they weren't going to do that. That what they wanted to do was to build the first buffer zone in Belfast, that was their proposal. That they should keep the street clear and build a buffer zone so that you wouldn't get any more violence or at least you could control it in a fashion. But these guys felt they would actually fund raise to rebuild the street. So, my weekend job, I suppose, as a fourteen year old was to travel up and down the east coast - I wasn't driving, obviously, I wasn't allowed to drive, I couldn't anyway! - was to drive up and down the east coast to churches mostly, from...from Belfast to North Dublin and to do collections outside the churches to buy a brick for Bombay Street.</p>		030
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	<p>And the brick for Bombay Street wasn't to throw at people, it was to build houses and rebuild walls, and that campaign was picked up by Bernadette Devlin as she was then, who went off and did some fundraising in the states and brought some money back, and I suppose that...that...even though I was only a kid on the outskirts of it, you could hear things and see things and realise actually that the act of doing that is a fairly strong thing for people to say "we can build our own places and we don't need anybody to tell us how to do it." And the notion of self-help and self-build actually is a fairly strong incentive for any community. If you can find a way to enthuse people and keep them...keep them maintained. And the other part of it was that...to realise that the fundraising aspect of it was...and the politics aspect of the fundraising part of it, and the links that maybe people were assuming that the money was for something else, particularly in 1969 and '70, made it that I became aware, I suppose as a young kid that Bernadette Devlin going to the states and raising fifteen thousand dollars and bringing it back to here...bring it back to here was a difficult process and didn't make it's way into hat group who built those houses for a period of, maybe, two years, because the money was raised...and in functions by the Ancient Order of the Hibernians who are fairly Catholic conservative organisation, and they didn't want any of that money going towards active Republicans. So they put the money through the church, or church organisations here linked to the Order of Hibernians. And there was one particular politician, now dead, from a particular political party, who became that vehicle by which that money was approved. And I remember, I wasn't at the meeting obviously, but I remember hearing the stories afterwards about the interview the people who were building the houses went through to make sure they weren't Communists nor Republicans because you couldn't trust Communists and Republicans to go out and spend their money...before they'd give their money over, by which time they'd been to court umpteen times about getting their houses taken off them and taken to jail for building up debts. The fact that they'd formed a Housing Association themselves, they'd moved a peace wall themselves with negotiations with the British Army directly and not through NIO or anybody else. So for me, the notion that you could do things yourself, you could negotiate directly, you can fundraise directly and you can understand the political mechanism and the funding mechanism was what inspired me to do architecture. And the more I thought about it since, that street, it was actually about saying, you can rebuild on the footprint of the old street - you might change the form of the house, you might change the depth and widths and things like that - but actually to use the street to say that...the street, that makes sense to reuse - you might change the form of the street with regards to how it relates to cars and things like that and anything else, maybe we'll touch on that later - and that...and that that way of making a place, juts simple low activity in the fine-grain of a normal place is a reasonable way to make streets, it wasn't adventurous and it was high-blown architecture, but it was a way to improve living. And that for me was why I chose architecture, and what I think sustained me through early periods and why...I mean in my first probably twelve, fourteen years of practice I did nothing but houses, public housing and private housing, mostly public housing, much of it at the level of doing two thousand bathroom replacements and four thousand kitchen replacements just because it was part of the job to do it. And actually what that allowed you to do was to build up some skills or experience in how to deal with people as users, tenants, clients, people. And understanding people have needs and you figure out how to work with them without being abusive nor talking things for granted.</p>	C4	031
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Andrew Molloy	Thank you very much, I mean there's a lot there and I think we'll come back, especially to the ideas of housing and things like that...	C4	032
Ciaran Mackel	...yeah, sure...	C4	033
Andrew Molloy	...but, so, Declan, if you want to quickly introduce yourself, and...	C4	034
Declan Hill	Yeah, my name's Declan Hill, one of the directors of the Forum for Alternative Belfast. And I...I studied architecture here in Belfast back in the '70s, the early '80s. And then I went off for...I spent eight years working in London, followed by six years in Germany, mostly in Hamburg...Hamburg, Germany, but also based up in Berlin for six months. Then came...came back here to Belfast, and I suppose if I can maybe...I was very lucky to...very lucky to spend the time working in London and in Germany. Bhutan also, during that time also seeing other...other cities in Europe, you know, being the benefit of travel. As well as that, when I came back here, I suppose there was a wee bit the kind of thinking of, "why can't we have some of that?" You know, in terms of the...the urban, you know, the urban fabric that is...is Belfast that has evolved over...over the past forty years, very much related to roads policy in Belfast...roads infrastructure policy and housing policy, the two of those combined. And we have the very, very fractured urban environment here in...in Belfast, and I suppose very much...was a lot of the reasons for setting up the Forum together with Ciaran, Mark Hackett, Ken Sterrett and a few others, very much the idea, "well, why can't we have some of that?" You know, and why can't we have real streets, real places, real...real squares, you know, a city...a vibrant city, not a city that we...that unfortunately has evolved into a city with very few people living...living in the city. I mean that...you know, when we set up the Forum back in 2009, I mean, quite a few of us had worked in various projects before that together, but we set it up on very much the idea of...of...we're a community interest company structure, but very much to campaign for...for connected...connected, and very much for people to live in the city, connected with the city and not just a city for the commuters and the...the visitors.	C4	035
Andrew Molloy	Okay, well, do you want to say something about the Matthew Plan...just, you know, explain what your understanding is, what it proposed and why it proposed what...what it did?	C4	036
Ciaran Mackel	Well, my understanding of the Matthew Plan is probably very sketchy, actually. Andrew, you're probably the expert in the Matthew Plan at this stage, at least in this...in this city probably, anyway. Because I suspect most of the people who probably were involved as practitioners either no longer in practice or have passed on, and I know that I had a conversation with other people you spoke to recently and they were saying that...to me that they had very little experience and that the Matthew Plan didn't impact on their practice whatsoever. And that's probably true for a lot of people, other than the broad notion that the Matthew Plan would set a limit to the development of the city, set a limit to the contour line of how you develop a city and would propose the road infrastructures and...and slum dwelling replacement, or maybe slum dwelling is too...too strong a term, but to propose urban clearance of what they were calling was poor quality housing, and...which is why in terms of the FAB drawing about the streets that are still there, that people took it for granted really in there period of the '70s and '80s that when the executive was formed you would just go in and wipe...and restore...and replace houses and you were getting better houses, what's your problem? I...I suspect most architects probably didn't think of anything other than it was a job coming through, you did your job. And, we had a brief conversation I suppose a week ago, a lot of people...like I know the practice I started with, it started in '60s or thereabouts	C4	037

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	as a practice that did churches, schools and...and mostly for what might have been the Catholic community. And I suppose in the city, there was that kind of split between what may have been people doing Catholic schools and Catholic churches and others who were doing commercial projects or state schools. And people just got on and did their job and it was fairly...and then when the executive started up they...they formed this list. You applied for the list, put your name forward and you were told "yes, you're on the list," and then you got the job on a rota. And at that stage initially there were probably only twenty practices on that rota, or thereabouts, so you got work fairly frequently, because most of the other practices just didn't want the housing work, because who actually would want to do two thousand bathrooms? Over a period of nine months you're going to spend every single day doing it. So, it was a tedious kind of job in a way, but it was work...from my point of view it was work that actually taught things other than providing bathrooms, it was about actually working with people, and...		
Andrew Molloy	So before that happened was there a sectarian split in the jobs that architects got? Were there 'Catholic architects' and 'Protestant architects' and then obviously...	C4	038
Ciaran Mackel	Yeah, well I don't know if it necessarily would have been sectarian, other than people saying that, you know, if you were a church organisation, no matter what your denomination was, you probably went to the people you knew to provide your work for you. So people went to...you know, if you were looking for a Catholic Church they went to four or five or six practices and asked them either for a quotation, or just appointed them. There was no real...like a...when I initially started practice I worked on pubs, hotels, some church stuff, very little church work. And then, when that period of the '60s and early...and sorry '70s, began to change and the executive had been formed and a project was clear about replacement of housing areas, the work shifted from what was pubs and hotels and churches into housing, and it shifted for a couple of reasons. One was about the need for housing, and the other reason I suspect was also about money, because in the period of the '70s...the mid '70s or thereabouts, maybe the early part of the '70s, the VAT issue became a huge amount...the...the building costs rocketed, the VAT costs became a problem in projects, so the extent that people were saying...that clients were saying to architects, if you want your bill I'll pay you...if you want your bill paid I'll pay you, but you're getting no more work from me because I have no money to pay you, and people who were in dire straits said I want my money. And that some practices I know of, I know them very well, no longer had hotel work, and no longer had pub work. And those were...those were not split necessarily in sectarian lines, the were geographic lines probably so it made sense that somebody was employed because they were the local architect and procurement was about people you just liked to have a relationship with. And at that stage it was more about, actually, trust and building relationships, and people relied on the quite a bit. You know, one of my former bosses went to mass everyday and made sure he went to communion everyday. Now he was quite a religious kind of character anyway, but what it did was make sure he was seen by the priest everyday, which meant that you get another job...	C4	039
Andrew Molloy	So he was prospecting for work rather than being...being devout...	C4	040

Ciaran Mackel	<p>...and is that any different from people going on the golf course? Probably not actually, but it's...you had to realise...is that what he's doing or is he just a kind of, religious kind of focussed person? I think when the...when the executive came on board and they did some of their work, and I suspect most people weren't really aware of the Matthew Plan other than the Matthew Plan fed into the BDP Belfast Urban Area Plan, and that that put down, kind of, parameters of how you develop in the city and a kind of broad masterplan type agenda. And I...I suspect in a way that most of the people then do what a lot of people do now, you were told to do it so you did it. You know, people...not so much you were being told by your betters, but actually in a way that...that option about somebody being superior, or somebody of authority, or somebody who actually did the plan saying "this is the plan because I've done plans elsewhere. And this is the right thing to do for your city, and if you want to be the right person for your city you'll do this." And a lot of people fell into that pattern, which is why others are saying it didn't really impact on them, other than...because if you didn't do housing work then it wouldn't have impacted on you at all, you were working on commercial things and schools. If you did housing work it impacted on you because you got jobs and it lead you to new build housing projects effectively. And the discussion from my...when I was getting into from from probably mid '70s onwards, my...my memory of the discussions was about saying "how do you restore areas like New Lodge?" My first job, and it's 1976, was to survey empty houses in New Lodge which had been vacated in the early part of the '70s. To measure every single one of them and to draw them and do a, kind of, a list of schedule of repairs required on them, and to convert two into one and all the normal things you'd normally do. And the conversations were about how do you restore an area as a kind of housing action area, and what does a housing action area actually mean, what do you need? And that program was different from the normal new build housing, because new build housing was single mono-functional program. It was nothing other than housing. There was no corner shops, because that was by somebody else. So...so if you were doing new housing areas you were doing housing and nothing else. You maybe did eventually...somebody else did the commercial block and laterally, housing executive allowed people to do commercial blocks in some of their schemes. Like Ligoneil in the '80s, in the middle '80s, it contained one block of housing...one block of commercial activity, as some other things did in the late '80s, but not early on, it was a very simple program. So I think the Matthew Plan was much...in most people it was about saying "There's a stopline, you will not build above the top of the Glen Road or the Springfield Road," and that...that notion was still held true, it would still hold true today to some level, would still hold true even in the early part of the '80s, when people were looking for land in West Belfast to build houses, because the Matthew stopline said "You will not build above the gradient line or contour line between the Glen Road here and the Upper Springfield Road there. That's the line you cut." Now, in a way you look at it, it seems reasonable. It seems right because keep inside that line and build the city. You have what you've got now, is that what you want actually? Is the...what other forces actually change that kind of plan? I had a wee look at a project, I was over with students in January time, or maybe February, and one of the guys was from Kabul in Afghanistan, and he was showing me, which I'd never actually seen before, images of their city. Have you ever seen them?</p>	C4	041
Andrew Molloy	No.	C4	042

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Ciaran Mackel	I mean, apart from the high grain of the city I couldn't believe that, you know, the city is here and it has a mountain that goes up like that, in a very steep contour, and the house wine up as high as they could, up the mountain. It was unbelievable, I couldn't believe it. It's a fantastic image, and I'm going 'My God! How to people actually get to some of those houses?' And he was saying...there was no plan whatsoever in that type of place, obviously, people just built where they could. And what would have happened here if we'd have done that? So, has the Matthew Plan any kind of positive aspects about stopping suburban growth, or controlling suburban growth, or did it just cause people to manipulate suburban growth how they wanted it, in certain parts of the city?	C4	043
Andrew Molloy	Wasn't it challenged at Shaw's Bridge?	C4	044
Ciaran Mackel	It was, yeah, it was. It was challenged at Shaw's Bridge, and challenged at Carryduff and a few other places.	C4	045
Andrew Molloy	Fraser developments...?	C4	046
Ciaran Mackel	Yeah, some people, they bought land and tried to make sure that when they bought the land that it would allow them for about ten years ahead, or fifteen years ahead. So if you had deep pockets, or pocket...cash rich, you could buy land and hope that by negotiation and lobbying that you could actually grow into your area.	C4	047
Andrew Molloy	...yeah...	C4	048
Ciaran Mackel	...which is what everybody does at some level.	C4	049
Declan Hill	But the biggest change in...in Belfast over the years has been the depopulation of the...of the city. And Belfast, basically over the past forty fifty years, from the end of the...end of the '40s early '50s, Belfast population has...has gone down from...from just under half a million people to currently about two hundred and seventy three...three thousand. And, at the same time, all the...the various medium sised towns surrounding Belfast - from, sort of, Carrick, Bangor, Lisburn, Antrim - they've all...all increased by the same...same...by the same amount. So there was this big movement of...of people from the inner city to the outlying areas. And that's...that's kind of...it links together with the post second world war, late '40s early '50s industrial decline...all the traditional...which really had already started in...in the '30s...	C4	050
Ciaran Mackel	Yes, yeah...	C4	051
Declan Hill	...the...the heavy industry of shipbuilding, of textiles, you know, of ventilation equipment, Sirocco and all the heavy industries. They were all in...in decline, and the continued obviously in the...the second world war, but it continued then in the end of '40s and in...in the early '50s, and the the government, kind of the authorities at the time were saying "Right, how do we arrest this? How do we bring in the...the new industries. And these new industries didn't want anymore...didn't want the kind of inner city, you know, places. They wanted big expanses of land, big open fields were they could build the new industrial sheds. So the whole idea...what shaped Belfast was then to plan these...these industrial areas outside...you know up in Antrim, in Craigavon; and to build these new...new areas of industry, employment. To then service these...these new areas of...of production by a new road network, you know linking the harbour, basically Larne and Belfast Harbour; then with, kind of, motorway linkage to these new areas, and then on top of that, okay, Ciaran's mentioned the, sort	C4	052

	of, the quality of the housing in Belfast, but also to move the population to these new industrial areas, because you need, then, workers in these new...new areas. So that was the whole idea of movement of people, so...but the kind of the, kind of the Modernism impact on Belfast...in terms of the affect of Modernist thinking, you know, in terms of new industrial production, in terms of...okay, you know the whole emphasis on the motorised vehicle, the car, the new transport in terms of the post second world war ideas of transport, and then also housing as well was just to move people out into these...these smaller towns.		
Andrew Molloy	But with the...the housing crisis with the, you know, most of the housing in inner-city Belfast was old Victorian housing by the '60s and it was suitable. So, what other way could they have done it other than to knock it down and building houses...	C4	053
Declan Hill	Yes, that's...I mean it's well documented...well documented in the...the 'Rape and Plunder of the Shankill' by Ron Weiner, the book in 1974/75. Documented all the...the...you know, the destruction of the Shankill, Lower Falls. There's also a wonderful film 'Tomorrow's Road,' 1972 documentary, BBC, which just cites...records the whole of the...the demolition of housing. But at that time, quite interesting they did the documentary, the BBC were questioning why were they knocking down these...all these buildings to make way for a road where there was such a housing crisis in the city. You know, the people...and people, sort of, didn't want to move the city. They were, you know...in fact they were really forced to move the city, to move out if the city, you know, through vesting of properties and stuff like that, people were forced to move to these new areas. And then what then compounded the problem; once you had, sort of, Craigavon and then Antrim, once these new industries were then overtaken by Far Eastern industries, you know...wether it's in the textile sector, in the electronics, you know, whatever. And then suddenly those industries close down, and then people were all left in these newly built up areas, you know, and where was the employment? Employment was then back in Belfast, so they were then trying to commute. And then...so that's why we have such a...a, sort of, a commute not the city centre. And it's quite interesting, you know, when you compare it...there's a very very interesting map up in...up in...in the Ulster Museum. It's one of these interactive maps were you press buttons and things light up. And it, basically there's two very very interesting...interesting...it basically shows the change in population throughout the entire island of Ireland. And it has in basically in 1851, right, it has the kind of population of towns in Ireland. And it has the amount of towns and cities with a population of more than one hundred and twenty thousand when you press the button, and there's only four in the entire...entire island. And then you press the...the one for 1991, and around Dublin, there's Dublin and then there's three other towns around Dublin that have a population of twenty. Around Belfast, there's eleven. So what you've had, through this planning policy, you've created a lot of these satellite towns, which actually didn't happen...	C4	054
Andrew Molloy	...so the Matthew Plan actually worked, then? That's exactly what they were aiming to do with the Matthew Plan, but I didn't realise it had actually worked. I thought, you know, with the failure of Craigavon and stuff, and the onset of the Troubles that it had just failed, but it sounds like he...Matthew actually achieved what he wanted to achieve, which is...	C4	055
Declan Hill	Well he moved people, that...that depopulation from half a million to two hundred and seventy three, and the very same number, that same depopulation, was identical increase...each of those...each of those other ten towns all around Belfast. They all increased by...by about two hundred thousand, all together, so you had just a movement...	C4	056

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Andrew Molloy	How much of that was due to the Matthew Plan as opposed to the Troubles, with people trying to...moving out of areas where they were...both sides were stuck together and moving away from that? How much is that...?	C4	057
Ciaran Mackel	Yeah, it was probably a combination of other things probably. You needed...I don't think anybody really challenged the notion of...I know when I first came into an office in 1975 or '76 to do that work in New Lodge, because they were given the job of doing the whole of New Lodge as an action plan, and then in the middle of that conversation - I was back in college again - the Housing Executive decided they would demolish the bottom half of the streets. So they would knock down five hundred houses, and the put back roughly two forty, but nobody actually...even the housing activists didn't try to work out in their head to say, every five hundred houses we're going to lose two sixty, over the period of...the rest of the city we're going to lose a population of...what are we going to do...?	C4	058
Andrew Molloy	...but what, what...?	C4	059
Ciaran Mackel	...how do you sustain that? They didn't actually think in that sort of way. And there was no leadership or engagement. You see, engagement is about...about, you know, your betters tell you what to do, you just do it and accept and say, "That's no problem, we'll do that," and, these people have authority and they have experience and skills and we'll just have to understand, accept it and get on with it. I think people accepted that. And even...even today, in a way it's kind of odd, in a way...from people you kind of expect to be more vociferous and more challenging in some ways, still accept the notion that if you want a new house, you have to knock down three to put back one and a bit. I...I...I don't...personally I don't understand why we can't really find a way to say "what are our other choices? What...what if? What if? What if?" Because, nobody...there isn't...I mean, except for groups like FAB and some other people probably, there's nobody actuarially helping people to say "we will help you with the...equip you with the language and the skills to up-skill yourself to a stage where you can actually challenge what you've been told by your, either officials or people...some kind of people in power and authority." In the...the...you think of the city in that kind of notion in the '70s...when I left college in '80 and went on my year out and did a part three at '8, that year out I did two housing projects in Ardoyne, and one of them was, I think fifty or sixty houses, and the other one was twenty five houses, and Ardoyne at that point was...there was a lot of clearance of houses and it was cleared from in behind the mill...Brookfield Mill or Flax Street Mill or whatever it was, out towards the Crumlin Road was...I proposed street frontage on the Crumlin Road and I think that...I think that scheme was rejected on security grounds by the personnel inside the NIO office...in the planning office, development office...who said "No, no houses in that terrace..."That terrace gap is still on the Crumlin Road forty years later because of the sectarian issues. But the conversations then were about getting better houses and what I was trying to do at the time was to say...this was a policy from Roads Service that said "You will do what are called 'shared surface streets'." And it was coming from a Dutch thing called the Woonerf, and the Woonerf was a settlement pattern in the Netherlands which was basically a suburban plan that said you have clusters of houses...probably no more than twenty five or thereabouts. You would...you remove the footpaths, you use landscape and gardens as a way to move...to project into the street, and the cars will slow down and you can park one or two cars. Car ownership is low, you have a back garden, back yard space and you have your house and a paved space at the back. And that that place with good landscaping is the future for residential areas. And that was the conversation, so...to the	C4	060

	<p>extent that people were taking by the Housing Executive and by their own private practice purse, going off to look at projects in the Netherlands, at Woonerf...I still have a book in the house on the Woonerf housing projects that were the basis I was given to say 'This is your project you will kind of use as a, you know, template effectively for you projects in Ardoyne. And what I tried to do for a period of time was to do these things as two...a curved street, a curved road, and I was trying to put two roads together like this with a frontage on the street, and he two roads would connect as one street, and the Roads Service resisted it because the Roads Service rule was no through streets...was cul-de-sacs. That was their policy and their plan, and now the concession to me was to take this street down to here and this street down to here, and we'd find a way of connecting them by pedestrians but not by vehicles. By...by a site level change because we weren't allowed to do it. There was no possibility by the...the Roads Service didn't want a proposition that would say that people themselves could move a wall or a dance to connect those two streets because that would break their rules. And that shared surface was about cars and people sharing the one place. And the conversations afterwards were more about, particularly with residents and with residents groups, were more about removing trees and removing gardens because the cars were going to slow, or you lost a car parking space. It was kind of an odd kind of conversation. But there was nobody actually leading the challenge...universities didn't do it, professional bodies didn't do it, government didn't do it, and don't think anybody in practice was actually doing it other than doing the best they could with the brief they had, and trying to make the best housing they could...</p>		
Andrew Molloy	<p>Were...were there not architects, professionals involved in the Save the Shankill campaign, and that sort of stuff? Were they not making moves against the...</p>	C4	061
Ciaran Mackel	<p>There were very few. Like...when I mentioned earlier about the Bombay Street project...when my father and the rest of them did Bombay Street, they were approached by a group at the top of the Woodvale...you know the junction of Woodvale as it goes up towards the park...to help them rebuild some house, to build a street. And they offered to go up and talk to them and they were offered assistance to help them through the street and they said "No, we're happy enough to juts do it ourselves," and you know, all the problems to do with sectarian issues in the early part of the seventies, and that offer was rejected because it sounds...self-build and self-help sounds like a Communist endeavour, and their project was refused, now some of the same people who asked that question back in seventy one and seventy two were asking that question less than ten years ago when my father and other people took them back to help them do stuff in the same street, so I think there were very few people, because professional bodies...professional people didn't really engage at any serious level with people who were coming from the...a kind of residential community background. I mean, we were talking a few days ago about Brian Anson...apart from Ron Weiner and a few others in the Shankill, and the kind of area around Divis and the Shankill generally, Brian Anson from AA did a similar group where he was leading projects about campaigning against Divis, but it was already built at that stage, and what they were trying to do was work with residential groups to say...you know, campaign on maintenance issues and program issues, and access and the whole promise of Divis as Streets-in-the-Sky was never realised. I mean, the drawings are probably still available I think, I did had them before...I don't know what happened to them...which showed that you could drive your bread van and your milk float up onto this wide passageway, and you go to the door and get your milk and happy children, and be fine and dandy, and that...it never happened anywhere actually. It didn't happen here anyway!</p>	C4	062

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Declan Hill	The...the question about the depopulation of Belfast, whether that's...you know, totally due to the Troubles, certainly there was an acceleration. You know, we've...we've done some studies...comparative studies of the depopulation of Belfast compared to Nottingham, Cardiff, Newcastle...you know, similar sized cities to Belfast...profile. And it shows that during the seventies there was a steep drop in population	C4	063
Ciaran Mackel	...I suppose, yeah...	C4	064
Declan Hill	...but you always have to say that it was planned before the Troubles...the whole, the whole idea we talked about the movement of population. The building of the Belfast Urban Motorway. That was all planned before the Troubles. And it's quite interesting...in that, again, in that film Tomorrow's Road, the engineers from Travers...Travers Morgan who were the consultants who were carrying out the building of the new road. And he's walking through this whole area of...it's basically the whole area around York Street where all these houses have been demolished, and also in the Lower Falls, and he's talking about how the contractors were being held up...you know, they were way behind in terms of the program to build the road. And...and also then that the project, because of the delays and the oil crisis in 1974, the project was very much curtailed. So in a way, that delay...if that delay had not occurred we might have actually had the full Belfast Urban Motorway with an actual motorway running right round the entire city, you know, so it's...	C4	065
Ciaran Mackel	...well, in that angle it was the oil crisis, issues about VAT, the costs, the nature of the conflict, Maggie Thatcher trimming back on public purse...spending, and the money spent on security issues here that curtailed the plan effectively. But that didn't actually stop the depopulation, there was still a continuation...the whole project on the Shankill continued on, because it was a project driven by...at one level a demand from local people which said "we need better housing," which was then a demand. And people saying, well we have a plan of house types here, we'll work with architects. You had that, and there was a policy about cul-de-sacs. In way, you know, the notion about cul-de-sacs and one-way-in/one-way-out suited a lot of agendas. It suited, you know, military agenda, paramilitary agenda, local safety issues...all those kind of things combined in a way...	C4	066
Andrew Molloy	When I was talking to Bill Morrison and Dick Mackenzie about this, I brought up the idea that, you know, it's quite a popular idea, that the Westlink, and as you were saying the cul-de-sacs and even the...Castlecourt...that they were built as...almost like peacelines, or they were built for military agenda, and stuff like that...and they said that that was, sort of, a post-rationalised myth, that's quite popular these days...	C4	067
Ciaran Mackel	Yeah, it is popular, but I mean that...my view has always been that that's never been the truth actually, and partly because I was...the project, and what was driving it...and there might well have been other things behind it in a way, but why Woonerf and not some other ways of doing things? But the Dutch at that time were seen to be leading the way in new house types...in new housing layouts. So you can understand...and that was happening all through England as well, it wasn't just happening here. There was a notion about cul-de-sacs, the street being compressed down to twenty-five or thereabouts houses per cul-de-sac...would be comfortable. A bit like, you know, some of these TV programmes you get...	C4	068
Declan Hill	...that's Brookside Close...	C4	069

Ciaran Mackel	...you get people who become neighbours and friends and twenty five...look at all the co-housing projects were down on the East Coast of America. Twenty five families or thereabouts is a reasonable cluster...there's a lot of background work done on that as a community is a reasonable way to make things. It's the way that Poleglass was planned. Poleglass was planned with clusters...they initially set up...residents themselves set this up...each twenty-five houses in each cul-de-sac had their own small bit of festival activity. SO if they had a festival for that area, you did your bit, you did your bit and you did your bit and it all connected together for a bigger event. So, people kind of bought in because it was comfortable way of doing things probably. I'm not sure whether, in a way, you know Bill was right to say...you go back and rationalise and say it was driven by a security agenda, but you can understand why people say that because it suited the political, or a military agenda because you could close off...not just for Operation Motorman, but you could close off areas...you can close off Short Strand with two barriers, effectively. You can close off most...most rebuilt residential areas with one or tow ways. And the people can still operate internally with their own network of paths and roads, but the control points...it also suited local communities...	C4	070
Declan Hill	...on that...	C4	071
Ciaran Mackel	...they felt safer.	C4	072
Declan Hill	...on that point, we...Jackie Redpath from the Greater Shankill Partnership...and one of...one of the things that he's proud of in terms of the Save the Shankill campaign was on the second phase of the redevelopment of the Shankill where the...and it basically runs from Agnes Street up to Tennent Street. And, when you look at that, it's quite clearly shown on the...our Missing City map where there's a block structure with streets that run through and they actually maintained...and they fought for that. They had to fight very very hard to get the...to maintain that simple block structure. Same house types...it was the same house types they were using. The standard Housing Executive house types. But they maintained the...the block structure as opposed to this Essex Design Guide, kind of...you know, what was popular...cul-de-sac typology. But it just...mention the Shankill...and since we got our name the Forum for Alternative Belfast...	C4	073
Ciaran Mackel	...oh no, I was just going to say, part of the advantage to part of the Shankill was that the roads were difficult to block. The roads are wider than other parts of the city. I mean, New Lodge for instance couldn't work on that same model, because the road separation...distances are much narrower. And that's probably true for most of...part of the city. I mean its true in the Markets, I mean my only memory of the Belfast...Belfast Urban Area Plan was at the time...was...and that guy Cecil savage I said to you before from Taggarts, I said to you before...Cecil began working here, he came in because he had done housing work in the past, he had experience working on the Matthew plans elsewhere...in other cities. And they...they developed the plan for the whole of the Markets based on full demolition and...there are versions of streets but they're still controlled by the one way in, one way out stuff, you know. In a way, I think, there's a...there's an enquiry which is probably very hard to get to the bottom of in some level, is that the Belfast Development Office did have security personnel in their office. All proposals were vetted by the security personnel. You...you propose a scheme and you put the project in and you get confirmation back to say "That's fine, but take that bit out." "Why are you taking that bit out?" "Because we're telling you to by security people." I've been in meetings myself, I went to them in the eighties and the late part of the seventies to meet the security people in the office. The NI...the NIO liaison person who went in	C4	074

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	on a certain day and was able to say "Let me see your plan, no you can't do that bit, you can do the rest..."		
Andrew Molloy	Yeah...	C4	075
Ciaran Mackel	<p>You know what I mean...so there is...is...there's a whole series of truths...there is...you mention there about what may be true about the Matthew Plan, there are whole versions of truth about what happened in this city since. I think part of the problem is, I think it hasn't been documented in some ways, and hasn't been critiqued at a...at a level that says, you know, what was the experience of the guys building the houses in the seventies and on the eighties. I'm doing a bit of work at the minute...partly because my father is eighteen or thereabouts and might not be here much longer, top interview him on what he was involved in in the early part of the seventies, and you can see where that fits against other projects in other cities, because when you look at Marcus Patton, I know you've spoken to Marcus...Marcus and John Gilbert were leading the campaign against the Belfast Urban Motorway...independent of what others were doing like what happened in Bombay Street, or projects in the Gaeltacht Quarter and other type of thing...they were actually just doing their own things, but actually it fitted the broader politics that was coming from both Europe and America about doing things yourself and challenging stuff and actually find a way to resist and that professionals offered alternatives to people and give them support. So when I mentioned earlier about what inspired me as an architect I suppose was, that's why I started into architecture. But what confirmed me as a role of an architect was probably, within about one or two years of college I realised there were a few...both architects and designers who actually could inspire. And one...one of them was Victor Papanek, and Victor Papanek's 'Design for the Real World' was about saying professional bodies...now it was quite a...a particular way of...a particular view of the world he had, but his view was that designers were too fluffy at times and they needed to be focused on real needs and real agendas, but actually the notion that professional people and designers should give off their time to their community struck a chord with me because that's what I was doing for a long period of time and I said that actually "This is reasonable it's been done by other people elsewhere, not just because of this small street." And the other part of that was Bernard Tschumi was teaching at the AA at the time in the period of the seventies, seventy-four or seventy-seven or something like that...and about seventy-five or seventy-six he wrote this thesis about what the architect's role was and I have used that kind of summary agenda as a way for myself to remind myself what architecture can be about in some way. And he was just putting a simple challenge out to say, is the architect the form giver? So...what he was doing is the same as Victor Papanek, saying "The guy says you want a nappy or a diaper for your parrot." "Sure, no problem at all what colour do you want it in?" And that's what architects were doing effectively, saying the corporate market was saying we want to have a tall skyscraper, or a tall building, or knock a building down and build something new, and you said "Yeah! Sure...and how big do you want it?" And you were a form giver for that particular brief or program. Or you were saying you could be a lobbyist or an activist...an advocate in some kind of fashion. Or you recognised that there was some way to understand the mechanism of the city...the mechanism of fundraising, and politics, and change, and power, and where power would lay. And you would use your skills with that background experience to actually improve the quality of life for everyday ordinary people...</p>	C4	076
Andrew Molloy	...well, that...	C4	077

Ciaran Mackel	...and that...that...that for me was a kind of confirmation that what I learned as a kid at fourteen gathering money in the streets was actually a reasonable way of doing things and making architecture.	C4	078
Andrew Molloy	...well, that ties back into what Joe Fitzgerald was talking about. He has a very traditional Modernist view...	C4	079
Ciaran Mackel	Yes...yes he has...	C4	080
Andrew Molloy	...of architect knows best. And we had a discussion about community participation and his view was that it's not necessarily a good thing. The architect needs to tell people what they need, and the architect kind of knows better...kind of...what people need. Whereas that...I know FAB are, you know, they're very involved in community participation. Do you want to maybe, you know, have a discussion about the role of an architect in community participation and has...has the role of an architect been kind of watered down a little bit because we're not as respected as we once were, you know, in Joe's day?	C4	081
Declan Hill	I suppose that the...in terms of early work that Mark...Mark Hackett and myself were involved in...in the...in the 'Let's Get It Right' campaign...round in, actually it's ten...ten years ago...round in Donegal Street and North Street where they were proposing to build that big new...new shopping experience round in the historic Cathedral Quarter area of Belfast. And there was a whole campaign called the 'Let's Get It Right' campaign that was lobbied to try to say...and it was very much where a lot of our...our ideas in the terms of the Forum...Forum for Alternative Belfast. It's not saying "We're against this" we're saying "Hang on a minute, there's a better way of doing this." You know, always showing the positives, not saying we're against, it's always showing this is what we prefer...but in that document that we produced in...for the 'Let's Get It Right' campaign we...and there's a wee bit of Belfast that both Mark and myself were both working for two different...we were just doing this in our own time...you know, we were both working for practices at the time and we couldn't actually put our names on the document. The document was signed by fifty people in the area...right, all put their name to this document. We couldn't put our names to it because we would be getting ourselves into the tight little, close little business world that is...is Belfast. But the interesting thing, the power of that document was those fifty people...their names on it...more than if it had been Mark Hackett and Declan Hill...	C4	082
Ciaran Mackel	...yeah, that's true...	C4	083
Declan Hill	...more power in it. And that's a thing that we've kind of, you know, developed an awful...awful lot. And you mentioned just...okay...Ron Weiner and the 'Rape and Plunder of the Shankill,' you know the book that...that was documented...and actually...you know it was one of the best histories in terms of setting the context of Belfast. It's a very very good background history to Belfast, setting the context for what was going on in the seventies in the Shankill, but we...as part of the Cathedral Quarter Arts Festival we invited Ron Wiener over...over to Belfast. He hadn't been here for twenty years...we invited him over just to give a talk. And Jackie Redpath from the Shankill came down and they hadn't seen each other for a long time. But the next day...next day we went for a walk up the Shankill, just the two of them talking about old times, things that were going on and whatever, and we...we went into the Rex Bar on the Shankill Road. We went up to the top of it and then...then finished...and Jackie Redpath said "Come in and we'll go for a cup of tea." It was about half one on a Saturday..."Come in and we'll have a cup of tea or a pint or whatever." So we went into the Rex Bar and were sitting with Ron Wiener, Jackie Redpath, Ken Sterrett, Mark	C4	084

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	and myself all sitting talking urbanism in the Rex Bar. And it was Ron turned round and said "You guys should set up a forum...a forum for an alternative..." and then Ken said "A Forum for an Alternative Belfast." And he said "Yeah! That's it." And...we stuck with the name. We thought it was a daft idea, but we stuck with it, and that roots...roots the...it does root the, you know, the work in the city. In neighbourhoods, and that's where our work is. Our work is concentrated in, kind of, the...the...you know, in the inner city neighbourhoods. All the ones that surround it, you know, and their connections to the...to the city.		
Andrew Molloy	And what was the need to set up the forum? What...what was the driver behind it, you know, what...were there problems you were all identifying that you, you thought needed to be addressed? What's...?	C4	085
Declan Hill	Well, we had always talked...I'll stick with one of the big things we talked about...the 'Grey Doughnut' and this kind of, how the whole...we were kind of quite frustrated with how our...our city...or the way our city has been planned in terms of always for the benefit of...of the motorcar and for the, you know the...all these areas for parking cars and that. And also the dominance of the car in the...in the city. We always talked about the 'Grey Doughnut' and...and we talked a long time about setting up a group and we'd been involved in various campaigns and...and then we had the 'Happy to Live Here?' exhibition in which we looked at housing in Belfast. That was an exhibition we did in 2007 with PLACE, and looking at housing in Belfast, which was always very much rooted in Ciaran and I suppose my own work in Germany and then coming back...back here. And what we saw as the poor quality of...of housing replacement in...in...in Belfast...	C4	086
Andrew Molloy	So would you say you're responding to a lot of the same difficulties, the same problems, that Robert Matthew was responding to, but now you're also responding to Robert Matthew's attempt to fix the problems...in a way. The...the problems that he was addressing and the problems that he created. Would it be fair to say that, or is that...a little bit cynical?	C4	087
Ciaran Mackel	No, it's fair enough actually.	C4	088
Declan Hill	No it's fair...I mean, it...it is. A lot of the decisions that were made in the...in the...in the late nineteen forties, nineteen fifties, nineteen sixties...and later, going on...going on. And we are still, you know...attempting to restitch, you know, the gaps that have been left by those decisions. We're actually trying to get the city restitched together again as a...as a...	C4	089
Ciaran Mackel	It's also probably as a...the act of...	C4	090
Andrew Molloy	Sorry, just need to check the camera here, sorry.	C4	091
Ciaran Mackel	What time's it there, sorry?	C4	092
Andrew Molloy	It's coming up to half four. Are you going to have to head on soon?	C4	093
Ciaran Mackel	I'm going to have to head soon. I've got a meeting at half four. In fact you...can I send a text to a guy, just one second...	C4	094
	[CIARAN TEMPORARILY LEAVES ROOM]	C4	095
Declan Hill	My phone was going a couple of times there. I was sure I turned mine off there, I didn't think it was...you know, bloody phones.	C4	096
Andrew Molloy	The camera's not recording...yeah...I'm still recording sound though so that's okay.	C4	097

	[SOUND OF MOVEMENT AS INTERVIEWER CHECKS EQUIPMENT]	C4	098
	[CIARAN RETURNS]	C4	099
Declan Hill	Can I say something Ciaran, because I feel very strongly about it, about what's going on in the Village, and then also what's planned up in...up in New Lodge just to continue...?	C4	100
Ciaran Mackel	Yeah...yeah...I'll come back with a thing about Joe as well, if that's okay...	C4	101
Andrew Molloy	We've got no camera but I'm still recording sound...	C4	102
Declan Hill	Well, one thing...if we could talk about the...the 'Rape and Plunder of the Shankill,' you know, the book by Ron Weiner and what went on during the seventies and...the senates and the eighties in terms of the...the housing and it is quite frightening how...how...to what extent that is still happening in Belfast. You know, you only have to go down for a walk through Broadway and South Belfast and to see the...the...the desolation that has been left in an area that used to be tight...tight terraced streets. Two-storey brick terraced streets have just been wiped out. And they're being replaced by semi-detached house with in curtilage parking...curtilage car parking which obviously give you the...huge reduction in population and has the effects on reduced population, reduced need of schools, reduced need of...of...of local bus, reduced need of local shop. All our...our...infrastructure then breaks down around. This is going on in...on the Village. The...the...the long streets up in the...up in the New Lodge, again, there's a plan there for the terraced streets all to be demolished and to...be replaced by, then...again, lesser density typology of dwelling. And that just has the overall affect of reducing down the...the populating in the city. And we've done...we've done comparative analysis with other cities in the UK...with Bristol, in Leicester, in Newcastle, and Belfast...within our Missing City map, there are very very few serving terraced streets in Belfast in comparison to...if you look at all those other comparative cities there's a lot of the traditional terraced streets have been refurbished and are still valued...and in fact have become sought after place to...	C4	103
Ciaran Mackel	Oh yeah...	C4	104
Declan Hill	...to...to live.	C4	105
Andrew Molloy	And do you think that's a legacy of the sixties planning, that these attitudes are still present in planning even though they are not relevant, or do you think it's just a lack of foresight? A lack of...of thinking altogether?	C4	106
Declan Hill	There are still, in terms of housing there are still..."Let's just do it the same way we did it seventy years ago." This...this just wide scale blanket redevelopment, you know. And the Village is perfect example and I attended the public enquiry in the Village, and the attitude is just purely...as opposed to doing it bit by bit, incrementally, that also helps to keep, you know, the people living in the area...keeps the community in tact. You just have a blanket demolition and then very slow rebuild and in that process you've just...you've just wiped out an entire...entire area.	C4	107

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Ciaran Mackel	<p>I'd say probably all those housing areas were probably all affected...or determined as replacement areas...they were determined by the mid seventies. they were all zoned down. "This will happen in year one, year two, year three, year five, year ten - phase one, two, three, four." And the New Lodge thing we talked briefly of earlier...the New Lodge plan has been a plan at various stages since the nineteen seventies. The housing action plan was done in nineteen seventy-five. The were various replacement plans...I'd worked...in fact Mark and myself did a bit of peace work with a group...I took them to Amsterdam to look at housing schemes over there. I paid for them to go across...people from New Lodge and two or three from Mount Vernon to go to the...Amsterdam...to go to the housing areas and business districts. One...the simple one was Borneo Spurnburg, which was three storey with, allegedly, ground floor commercial, so you could build stuff with ground floor potential...commercial...because, at that time there was the problems between Mount Vernon and New Lodge were entirely different. New Lodge wanted new housing and Mount Vernon wanted business units of some sort. So you were trying to do a project that would allow people to come from different parts of the city and go and see the same thing, you know. We took them to Borneo Sprunburg, and before we left Mark and I sat down in the office and put down the ten things that made a good house and I took them to Borneo...brought them across, walked them round and the first time I went down one of the streets this guy said to me, who's a housing activist in New Lodge said "Don't like this place, big long streets." And I said "You flipping live in New Lodge, where, the streets used to twice the length they are now, running down...the whole way down! About five hundred or three hundred meters they were!" And he said "I suppose that's true..." And then he realised that the version of the corner shop for them was just a block or two away because they don't...their way of dealing with retail was entirely different from our culture. They go out and buy once a week or every day, of just nipping out every five minutes to the shop really. Once he realised that and he then went into some of the rooms and realised that the houses had very good living rooms, they had private space that was on the roof or a balcony...his list of the ten best things for a house was identical to the list Mark and I had done. And we were from...coming from it as architects. Now I think...the problem suddenly is, not so much the architect knows best, but the architect should have enough skills and enough experience to say...to ask people questions and challenge them...because people are coming from a housing activist background, that doesn't mean to say that their view is right or the only view. You can still say "That's right, yeah, you want to have a new house, but what if...what if the house is more"...it's more like a subjunctive way to work I suppose..."what if the project was a house with a garden on the roof? What if the garden was on a balcony on the first floor? What if you shared the space with somebody else? What if you're car was pooled two doors away and not at your own front door? Is there...?" You just keep challenging them and pushing and pushing and pushing them. The problem is...the difficulty has been...in a way it was my experience in the New Lodge project...I did that project with them when I had no...I worked in New Lodge in the seventies, hadn't worked on it since. In the period of the nineties I was taking...or in the early part of two thousand...taking a group which I had no involvement with whatsoever other than my office being a few hundred meters from their door, and taking them to a place to say "You should be looking at housing this way, at least ask the questions and keep on asking the questions, and be involved in the process." I think that involvement, participation, doesn't negate the role of the architect. The architect has a huge experience and is bring a breadth of architectural cultural with a very rich and inflective from other place, that some other people don't have, because they haven't...haven't travelled. When i went</p>	C4	108
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	to New Lodge the guys...or Amsterdam with the New Lodge people, a guy who was in his fifties then had never been outside Ireland, so for him to go and see a place entirely different was...which was why we did the first city of culture bid for Belfast. One of the projects at the time was to say, we'll take people from Berlin Street to Berlin, people from Jerusalem Street to Jerusalem and bring something back. And that notion about getting out more often, or getting out at all actually is important to be done, and architects can bring that. We...and people actually value it. I mean, I'm amazed overtime you do it, in a way, people value that an architect can sit down in a public meeting or a room...one-to-one...and draw a vision about what something might look like. Or to show them a photograph of a place done...things done elsewhere, or how it was done in Frankfurt or somewhere else, or Hamburg or it doesn't matter where it is. because you're bringing experience and people...when you bring it to people they appreciate it, and they see the value in it, and they what they want is you to tell them how to make their place better. What you do is work in partnership in some ways, actually...		
Declan Hill	...but not...but not in an arrogant...arrogant way. I mean architects have to...have to be able to listen, you know. We have to be able to ask questions...	C4	109
Ciaran Mackel	...yeah! Yeah...	C4	110
Declan Hill	...they have to be able to listen. Now, but they also have to be able to question as well, you know, and...and lead...and lead a bit to, you know. And sometimes people can, a bit...you know...especially dealing with people in neighbourhoods who have got some serious problems...	C4	111
Ciaran Mackel	...yes, well that's it...	C4	112
Declan Hill	...kind of an arrogant...any kind of arrogant way that we know what their problems are, and how we can sort you out. So there's a balancing act, you know...	C4	113
Ciaran Mackel	...there's a project of, probably about ten years ago. Maybe about in and around two thousand or thereabouts, or two thousand and one, called the Four Cities project and Belfast, by chance, got involved in it because somebody else backed out. It was a European funded program that was part of a thing called Cartier en Crise...Cities in Crisis or Districts in Crisis...which linked housing bodies, health trusts, education authorities, civic administration, planning bodies and local people...local neighbourhoods. And it came up as a...an opportunity...I'm not sure why I got involved in it...I got involved in it in a different kind of capacity. there was a local steering group set up and it was led by City Council and the Belfast education Library Board, the Housing Executive and a few others, the Tourist Board and some other people. I got involved on the tourist steering group. Then the project was to bring local people and the people who I think were from...maybe New Lodge and Mount Vernon at that stage as well actually, maybe that's why I brought them to Amsterdam...from Mount Vernon and New Lodge and we teamed up with several cities...a group in Liverpool, a group in Dublin, and a group in Brussels. And the notion was you would go to different cities and each city would have a theme. So I think Belfast's theme, I think, was living at the time. And we brought people here in July 2001 or something, which is a good time to bring them...	C4	114
	[LAUGHING]	C4	115

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Ciaran Mackel	<p>...it was good fun! And the idea was you would go to each city and you would spend three or four days in the city, you would understand how their system worked, and each city would bring...so there was guy from the planning service, I forget his name now, he worked as kind of a liaison...a community liaison officer through the planning service...it'll come to me eventually. And he...his job was to join the group and to understand how the community or communities see the role of themselves and participation impacting on planning decisions, and that they would also understand how the planner works and how the planner sees things, and how the education people do it and all that. So each city had a different kind of thing...you went to each different city and travelled around them, and yet as part of that project you didn't just travel the city, you had a ten week learning program. You had a ten week course here in Belfast on, say, city living. And my job at the time was to take the course on whatever it was, and you brought in different people to talk to them and each city did exactly the same thing and then you had these exchange visits, which were really good fun. And out of that came a project which was to say "If you want to set a group up, this is how you do it. If you want to build a project, this is how you do it." But, at least...all you're trying to do is put down a compendium and allow people to dip into it. If you want to understand...want to set a group up you've got issues about company structure. Whether it's CIC or other engagements...constitutions, how you get money from it. A whole pile of things that was done... but one of it was about saying the architect knows best...it was about saying "We actually live in this place together" in some ways "and we can all bring our own strengths and our own experience to bear and make a better place for us all." Except that at one level, some people want...or some people did want...I'm not sure if everybody wants this, but some people did...want the architect to tell them what was the right thing to do...and some people still want that oddly. I think it's very odd in a way. The example I'm giving that is about summer...last summer...two thousand and, what was...thirteen or thereabouts, when Daniel Libeskind was presenting his proposals for the Maze/Long Kesh project and he presented to, what are called reference groups because you can't call them stakeholders because you're giving credibility to groups that might not be...stakeholders, you know. So they were called reference groups because that was a way...a way round the politics at the time. And he presented to these groups, and then presented to various people, I was at some of those presentations and I spoke...I know some of the people on the reference groups, and I spoke to some of them, and one particular guy was telling me he couldn't believe that a particular...particular political allegiance, I suppose, in the city took the view that if Daniel Libeskind, as a world renowned architect said it was good, it must be good if he told you it was true, because he's an architect, you had to believe him. And I thought was a very odd position to adopt in 2013, you know. Why wouldn't people have said, actually...if he said this what about challenging it in some kind of fashion? So I think there is still a level that...that the architect has lost all authority a long long time ago, and lost...we're probably down with, I don't know where we are now in the, kind of, pecking order, but we are no longer in the position...we're well below doctors and solicitors and politicians, even, in that kind of stuff, people don't believe us for what we've...we've delivered. So I think it's a bit odd that people still have the view that the architect knows better and knows best, but we still have a role...we should be expressing our voice...you know...</p>	C4	116
Andrew Molloy	<p>That ties in to what we were talking about before we started recording, about the...bringing people in to do stuff. Robert Matthew was brought in, and Libeskind and...</p>	C4	117

Declan Hill	...Travers Morgan...	C4	118
Andrew Molloy	...Travers Morgan, yeah. What do you think that is? Is that a lack of confidence in local talent or, was there maybe a lack of that sort of talent at one stage and they needed to, and it's carried on, or why...why do think that idea is still prevalent?	C4	119
Declan Hill	It is...it is a bit unfortunate that, you know, our history over the past forty/fifty years that we seem to have to bring in...bring in other people to...to sort our...our building...urban issues. You know throughout the Matthew Plan and Travers Morgan and then more recently with our Titanic Quarter. And then with our Daniel Libeskind, whether it's in west Belfast or whether it's in the Maze, you know, and then recently Belfast City Council were appointing consultants in Canada to create a new strategy plan. You know, there seems to be this lack of confidence that we can do it ourselves. And we believe the...you know, believe the American or the Canadian voice, you know that this is...this is right, which...which is unfortunate. I think people...people...and then the thing is so much easier for people to not like it and put down, because people don't have the connection themselves to do things and a bit of responsibility to their own...own environment...	C4	120
Ciaran Mackel	Yeah, yeah. I mean I...I don't really understand it in a way. I suppose people, particularly councils and others, you know, jet people in and give us actually poor advice at times, or poor proposals. But I mean it is probably a lack of confidence or a lack of belief in people or ourselves that you can rise up and have good ideas, and you have to always import your ideas from somewhere else. But I suppose, like, culturally...generally we are probably always behind somebody else, and we have always been trying to follow a trend from elsewhere. At some level, you know, that's been...I remember, years ago, trying to do a project in Mountpottinger and as part of that project we were looking at the Belfast glass industry, at the time, a burgeoning industry in the 1800s...or 1800s or thereabouts. And what became very clear in that project, which was documented by some people and published I think eventually, but the Belfast glass and ceramic processes were as good as anywhere in these islands, but it was politics and economics that decided that actually it wouldn't be in Belfast, it would be over somewhere else, and that's a political economic decision, that we've always been part...part to...or impacted on in certain ways. How do you...if you're always feeling your second best, and what you do is second nature...second best then why...why's it...why's it odd that people in authority here, or city council, or somewhere else would say "We need to get a person with good experience because they get the broader global experience, and these guys are all small beer, or small people?" You know, and effectively...even...even when the first architecture policy came out about, maybe ten years ago or thereabouts, and it was launched at an event and one of the people launching, or speaking at the event was there person from the Department of Finance and Personnel, which an odd place for a Department that launch people...for a group...for a group that was initially led by culture, or you think by enterprise or something like that, but it was department of personnel, who at this particular launch event said "One of the problems here is that we are a very fractured place. Practices, in terms of architectural practices, are all far too small, they're all too disparate." And a mate of mine said to him, "What's wrong with celebrating diversity?" Because why can't an economic system be adopted that actually says that...that Schumacher is right in some ways, maybe small is beautiful. Maybe you can make a system work by recognising that diversity should be respected and should be celebrated and should be worked with. And we don't have to follow the model of big practice, because the information was coming through the RIBA and others, going back three or four years previously which was feeding into this particular line which became a policy which was about saying there are too many small practices, we need	C4	121

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	more big practices , close them all down. And what do you have now? Frameworks for all the public works are all lead by four, effectively, big practices and nobody else has a chance anymore of doing public work.		
Andrew Molloy	Is that because it makes more sense, financially to do that?	C4	122
Ciaran Mackel	Well, it may or may not. I challenged the local...local people here and one of the views was to say that, you know, if you take it that the bi practices are actually Belfast based practices, and their view was that, well if you have a project in Fermanagh, what we expect your practice to do is to subcontract to a Fermanagh practice, that makes more sense. And I went, that's not how business works, actually. Business works by saying "Yeah, certainly take the job in." And you get somebody cheap to do it. You might subcontract it maybe, but actually you build your own practice, you build your own growth, because your profit comes from your growth, the size of your practice. And you might hire out the cheap person to travel up to Fermanagh and do the project for the day. You know, it doesn't...they naively, or stupidly, or disinterestedly took the view that "No, practice will share out for the sake of and benefit of the profession and that policy can feed through...and it feeds everything...in a way it's insidious in some kind of ways. Because I remember talking to a group, one of the early Belfast Urban...the first plan that was done nearly ten years ago now probably...the urban...urban, or sorry, the Belfast City Council Plan, which was never properly published at the time. When it was launched one of the senior official made some comment about this big plan they launched, and I said to them "What about the rest...what about the neighbourhoods which are connected to the city." "Oh, so you want us to connect to the city...city neighbourhoods as well as doing the city centre?" You know, "Yeah, that's your obligation as...as citizens and people who are looking after the city." "[SIGH] We couldn't do all...we couldn't possibly do all that."	C4	123
Declan Hill	I think one of the things...one thing, Belfast has got some many plans...	C4	124
Ciaran Mackel	Yeah! You could paper the wall with them!	C4	125
Declan Hill	...but I think one thing...the important thing is they're not really plans, they're just a load of words and a load of aspirations and a load of diagrams and stuff like that. There isn't a real framework plan in the tradition of...of...as a European tradition of actually building a vision for the city so that everybody...we...we...we are still in a bit of the...it's a wee bit kind of the post-Thatcher, wild west, American, anything goes as opposed to a bit more of a European, having a plan...a vision for the city, that...that then if somebody wants to build something somewhere they know what is going to be their neighbour in twenty years time down the road, what the vision for the whole area...It's confidence again, back to the idea of confidence in the thing...	C4	126
Ciaran Mackel	...but the policy makers are actually Thatcher's children, if you think about it. You the group that are, you know, that came through Thatcherism...and not just Thatcherism, you know the kind of broad European and western agenda that was driven from the early part of the seventies. You look back at, I mean it may be a Marxist analysis and it may be...it may be partly coloured by that kind of background, but look at some some the early texts were written about how Maggie Thatcher and Ronald Reagan and some of the European...Spanish finance ministers and French finance ministers led the privatisation campaign through Europe...through western Europe generally. That agenda was established fairly early on and adopted by governments ever since, including the so-called Labour governments here, if you	C4	127

	keep following through the same kind of plan...the people who are now in the position of setting down policy are Thatcher's children, went thought the Thatcherite system and became...why...why would you believe it? The 'Big Society' idea or whatever that may mean , actually people are still fundamentally trained in the capacity that somebody that says...that needs to be controlled in some particular way, because it's the kind of corporate or new liberal agenda to, kind of, rules economics, which...why wouldn't it impact on us?		
Declan Hill	One thing we would always...and a wee bit of a...I mean Belfast is talked about as always being a little bit behind what's happening in other places and that, but one of the things we've always said in the forum is...well, then why can't we leapfrog? Why can't we learn from the mistakes they all make? And they do make mistakes, they've made mistakes all over...all over the UK and all over Europe, they've made mistakes and if we're that little bit behind we shouldn't just repeat the mistakes. We should actually learn from the mistakes and then leapfrog and then do it better.	C4	128
Andrew Molloy	And do you want to say anything about the other plans that followed the Matthew Plan? there was the eighties 2001 plan, and...and BMAP, were they still using parts of the Matthew Plan, or were they trying to rewrite things to a certain degree, or as you suggest they were just a bunch of words and were quite ineffectual...? You know, Frank Gaffigan and Ken Sterrett wrote that little document against the...the eighties plan, and I think they were saying it didn't say anything in particular.	C4	129
Ciaran Mackel	You see, a lot of those eighties plans, they were vision documents. There was a whole process, a fairly lengthy, wide-ranging process that involved citizens, in the Belfast vision document, which was probably the late eighties. I can't remember, actually, what the full title was. I think Ken was actually involved in part of that at the time. I was involved with some of the groups, and the idea was that you would build up the vision for the business sector, the voluntary sector, the church sector and the residential sector, and you build all the sort of things up and you get this grand plan out of it. And what they actually got out of it was a series of publications that went nowhere, because it was too loose. And I think out of that then came the desire...intention to do...I think at that stage Belfast City Council realised they should have legs themselves and I think out of that kind of vision document, that they'd developed their development department, which didn't exist prior to the end of the eighties or early part of the nineties. In a way when the first director XXXX McGivern was appointed, it was then quite a small team. Barrie Todd and myself...maybe one or two others were involved with them to try and get them to look at other cities, so we took them to Leeds and Manchester and Glasgow and London and all that kind of stuff and they got enthused by all this...when we took them on the study trips, Helsinki and Bilbao and various other places, because it was a reasonable way of doing things because you build up a relationship between your city and your citizens and your bodies that try and build some kind of vision. They, I think, got enthusiastic about that which is why they did the State of The City conference for a period of time, and some of that stuff fed into the Belfast metropolitan area plan. The problem, I think, with that plan...it didn't...never become adopted. It was too wide ranging probably, although it did have some reasonably good aspects. I think that stuff about what became design guidelines for what are arterial routes, or arterial roads I suppose in a way, was a reasonable starting point about how you begin to...more detailed consideration about your area or about your city. And, maybe was bit sort of inflexible in some sort of areas, but at least it was...you had a conversation and it was...I mean Ken, those guys, and Frank...when they lead the discussions locally, I'm sure they had good...good records of it all, but they were going round every part	C4	130

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	of the city, several times to every part of the city, to talk to several groups about how they thought the city could develop. I mean, I remember one conversation, I'll not say who made the comment, saying that one of the problems in Belfast was the parks were all in the wrong place. You know, in other words, could you knock that park down and build on it? You know, build on that park and sure we can build another park somewhere else, you know? And I kind of found that a bit of an odd comment because it stretched as far as Ormeau Park. You know, could the Ormeau Park be built upon as a site? No...actually no! But I...I suppose the provocation was his reasoning for asking that kind of question.		
Declan Hill	And the...the whole thing now with the changes over the next couple of years, and opportunities again. We...we have a whole transfer of planning powers to our local authorities. Each authority area are going to have to come up, between 19...or sorry, 2015 and 2017 with their local area plan. You know that then is going to be...basically set the policy and keep updating them. So that's going to be a challenge for everybody, to be feeding into those. Now whether they...whether they will be...positive visions as we've been talking about for our city, our whether they, again, just turn into very very simple land use, coloured plans...	C4	131
Andrew Molloy	And are they going to work together? Are they going to be aware of what the region beside them is doing, or are they going...	C4	132
Ciaran Mackel	...well I hope so...	C4	133
Declan Hill	Well, they're turning into kind of more three dimensional visions for the city. I suppose a very simple "That should be over there, that should be over there, that should be over there," you know, a real full vision for the city that people can believe in, strive for. A city for people who live in it, first, for visitors for investors, for commerce, for everything.	C4	134
Andrew Molloy	So that's starting to undo bits of the Matthew Plan then because, what Bill Morrison and Dick Mackenzie were saying is the best thing that the Matthew Plan did was to create one planning authority, and now they're starting to break it up. So do you think maybe they're starting to repeat the problems that Matthew was trying to solve?	C4	135
Ciaran Mackel	Yeah...well, they're still be one...maybe they'll be two planning authorities at some level, because the city council with community planning. I think the area plans, the broader strategic plans will still be done centrally, as far as I understand, but what...what that'll do is if you take a place...a place like Belfast, they'll be one authority looking after the city. It may be impacted upon by broader policy plans, and the thing is just trying to get behind how the policy plans are actually derived and positioned. So if you look at...one of the difficulties of one of the iterations of that recent masterplan from Belfast City Council was that it seemed to assume a policy that was laid down but different government departments. So you take, say, DETI, who have a policy to invest in infrastructure and industrial areas...in certain particular industrial areas. So if you accept that policy position and you adopt that policy position, then what you do is say "Other parts of this city will not be getting any infrastructure for industrial areas, or industrial investment," because it doesn't fit the policy. And people actually didn't see the joined up connection between all the different departments and that kind of area plan which said "The policy of all these different departments impacts on this, how do you make sure you control that?" So what do you expect? Is it Belfast City Council should be the people, along with others, who make sure all those policy positions are for the benefit of the city. Or is there one department speaking for the city, or there's a minister...an MLA speaking for the city, or there's a department in OFMDFM or something that actually speaks for the city. Because	C4	136

	if Belfast is the reasonable driver, whether people believe it or not, nobodies actually promoting that...		
Andrew Molloy	But then the problem is when you start about things having to benefit the city, I think there's a view in...you know, in Stormont at the minute that the only way to benefit the city is to bring money in and therefore any development is good development, you know...	C4	137
Ciaran Mackel	That's...that's pray true, yes. I mean, politicians are politicians...and I don't know whether they've got a particular mentality or you just need to tell them the same thing over and over again, which in a way for me, as I was saying earlier on...for me the idea to do architecture was a straight forward political...political call, because architecture and politics is about continually working and continually saying the same things and realising "I said that last year or ten years ago or twenty years ago but I'll keep on saying the same thing," because...even to the point of view, the value of culture of the value of the arts, every five years the arts council has a conference that says "What's the value of investing money in the arts?" And the MLAs come together and have a debate about it. And then you think well actually we've covered this ten years ago, five years ago, twenty years ago, are you not flipping smart enough to realise that actually investing in this is worth doing? And every other country in Europe does exactly the same thing, what's your problem? And there is a...there is a misfit there somewhere between politics and, you know, a mentality or intellectual capacity or...there's something we need to find out way round. I'm not saying architects are the people who will know all the answers, obviously not, but we should be...we should be provocateurs at some level.	C4	138
Andrew Molloy	A good example of it's not in Belfast, it might not be totally relevant, but the Golf Course at the...at the Giant's Causeway. You know, the idea that they thought it was going to be fantastic because it was providing construction jobs. They weren't even thinking about providing jobs afterwards, just the two or three years it would take to build it. And that was seen as a good thing, it's unbelievable what they think is a benefit to Northern Ireland is just so basic and not thought through. It's terrifying...	C4	139
Ciaran Mackel	No...well, we're a small place, small mentality sometimes!	C4	140
Andrew Molloy	Well, that's an hour and half, so thats...that was fantastic, thanks for that.	C4	141
Declan Hill	Okay, thanks for that!	C4	142
	[INTERVIEW TERMINATES]	C4	143

Appendix C

Appendix C5 – The Decline of Sailortown

Location

Sinclair Seaman's Church, Corporation Street, Belfast

Date

02.04.2014

Participants

Andrew Molloy	-	Interviewer/researcher
George Eagleson	-	Retired accountant and former member of the Sailortown Cultural and Historical Society.
Paul McLaughlin	-	Charity worker, author and former member of the Sailortown Cultural and Historical Society.

An edited version of the interview can be seen in Appendix H.2, DVD 2.

Andrew Molloy	So, yeah, we're just going to discuss, kind of, what happened to Sailortown essentially. If you could first of all just introduce yourselves, you know, just for the, you know, the sake of the camera. Just say, you know, your name and say what your connection is to Sailortown and, you know, why you're taking part in...in these, sort of, interviews; so whoever wants to go first.	C5	001
George Eagleson	Okay, I'll go first. Why are we taking part in this, so as I have it right? Just a historic...	C5	002
Andrew Molloy	Well I suppose, then I'll...I'll explain a little bit about why...why I want to know more about Sailortown. Essentially I'm doing a piece of research on the development of Belfast, and I'm, sort of, narrowing this down to several, sort of, beliefs that people have about the development of Belfast. And one very popular belief at the minute is that the modernist architects messed up Belfast and I don't believe this is more evident anywhere apart from Sailortown, you know. You can go to the Lower Shankill and you can go to the Lower Falls and look at the state of the place there, but they were also hit by the Troubles. Now Sailortown was undoubtedly hit by the Troubles but not as much as those areas, so I believe that Sailortown is a place where you can really look at the area and understand what the motorways did to the place...	C5	003
Paul McLaughlin	I think...	C5	004
Andrew Molloy	...you know, it was such a thriving community and...	C5	005
Paul McLaughlin	...you can say that the Sailortown area was a trial area for other parts of Belfast, in that it was really the first to be developed massively. Plus the people in the area weren't politicised; and I'm saying that with a small 'P'. They weren't...they weren't...there wasn't a community centre, there wasn't a residents association at that time, so people really were operating off their own bat until they'd actually formed a committee. They formed a committee very late in the day when it was almost a fait accompli. So really the Belfast developers said to themselves "...we can do it here, we can do it anywhere in the city." Obviously the Troubles just started as the development was taking place and that politicised certain parts of the town - you know, as you say the Lower Shankill, the Lower Falls, the Market area, and Sandy Row - they became very political, with a capital 'P'. And I suppose community united, you weren't an individual...you weren't a tenant against the City Hall, you were a group. Which is why you find the market area was redeveloped in housing. The Lower Shankill was redeveloped in housing and Sandy Row. Whereas the houses that eventually came to this area only came in the past five years,	C5	006

	you know, 40 years later. So this is really only a trial area for the...the development plan.		
Andrew Molloy	So, I only ever knew Sailortown as what is today you know, it doesn't have a very...it has a very small, strong community but it doesn't...Certainly when I read about what Sailortown was like I find it very hard to imagine. Would you want to say anything about what Sailortown was like perhaps, you know, in the...in the early 60s? Or even slightly later just before the plans came in?	C5	007
George Eagleson	Right okay. So I'm going to talk about Sailortown. Do you want me to say "I'm George Eagleson, I was born here..." and then Paul will say "I'm Paul McLaughlin...", or I give a spiel and then let Paul come in or...	C5	008
Andrew Molloy	Well, yeah, you could do the introductions and then maybe we'll go back and talk about what Sailortown was like., so, yes...	C5	009
George Eagleson	Are we going?	C5	010
Andrew Molloy	Yes.	C5	011
George Eagleson	My name is George Eagleson. I was born a couple of streets away from here in 1942, and lived here until I married and left about 1966. I lived in North Thomas Street, my mother moved from North Thomas Street to a satellite estate down the Shore Road which imploded on the onset of the Troubles.	C5	012
Andrew Molloy	Thank you.	C5	013
Paul McLaughlin	My name is Paul McLaughlin, I'm the first of my family since 1860 not to have been born in St Joseph's Parish, or St Patrick's parish as it was in the beginning and then St Joseph's Parish. But I've...we've always regarded St Joseph's Church as our home church, my father always did because all our family have been baptised and confirmed and buried from it. So I always felt a very close natural affinity with it. And his tales of Sailortown from when he was a boy have, I suppose, inspired in me a love of the history of the area as well.	C5	014
Andrew Molloy	Okay, so George you said you were born in the area and you said you left maybe in your, sort of, mid 20s?	C5	015
George Eagleson	Yeah, 26.	C5	016
Andrew Molloy	Do you want to say something about what was like growing up in Sailortown, what...what...what the sort of atmosphere and community was like?	C5	017

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George Eagleson	Sailortown was at tight-knit community. People, sort of...the old saying in Belfast "Get a house beside me ma." So, my mother's sisters and brothers all, sort of, settled in the immediate area of Marine Street which was where my grandparents lived. I had maybe a dozen cousins who lived within shouting distance of me. It was very homely, people looked out for each other. Street games were...you know...everybody had their own versions of a street games in each street that you went to. And you went to school. The area was sort of built on a grid system. I suppose maybe was America was built on, their cities. Boundaries were Corporation Street, Garmoyle Street at their seaward side; and York Street at the city side; and Whitla Street was identified as the starting point. Where the endpoint is is still in mystery, and as a poem of the Tommy O'Hara's started, first line, "from Whitla street to God knows where." And there's many a broken nose and broken jaw as to where people thought that they were being left out of the area. It actually supposed to have started in Whitla Street and initially it stretched to Earl Street. Now it has been stretched to this street where we are now...who's right, who's wrong, I don't know. But it was a hard-working...Most people were either worked at the docks as dock labourers, or they were carters or lorry drivers...serving...bringing goods to from the docks and bringing goods from...away from the docks. And the mills...linen mills and cigarette factory provided employment for the female of...who went out to work. Most of the mothers in my memory stayed at home unless they were like my own mother who was widowed and had to go out to work to support three children after my father died. But they looked after each other, very very neighbourly. Bingo in the summer, people sitting - well, housey I think was called then, not bingo - sitting in their doorsteps on the summer evenings playing a game of housey, and kids playing with peering whips. The docks also provided a sort of an income for...for younger school children. I remember coal mining from the backs of coal lorries as they came out of the docks and we as children would hop on the back of them, scoop off some coal, collect it in buckets and sell it round the doors. But, you know, it just went on, it was passed from generation to generation. And...well, I probably done it from say 14 to 13 years of age. People welcomed you because, people they couldn't...they didn't have a lot of money to spare and sort of a pocket of coal for a penny was...wasn't bad business. And a penny went along way. We also...	C5	018
Andrew Molloy	So and did the docks give the area a unique identity, was that the docks that kind of provided the focal point of the area?	C5	019
Paul McLaughlin	Well there were two things really. You know, quite a number of the men went to sea, were merchant mariners. And this part of the city was different from other parts of working-class Belfast in that it had the experience of a number of residents who had actually been around the world. It was much more outward looking. The rest of Belfast was a lot more parochial and buttoned up than the likes of Sailortown would have been, and that's going back to the 1890s when men under sail would've travelled regularly to Canada and to the Baltic. My own Family, four generations, were sea farers, and their attitudes were different. Plus remember in those days when ships docked in Belfast the turnaround time could be up to a week or 10 days so you had numerous foreigners walking the streets of a place and in the 'Ating Houses' as they called them and the pubs, which would've been most unusual for any other part of Belfast.	C5	020
Andrew Molloy	So it was, maybe, quite unexpectedly cosmopolitan - more cosmopolitan that you would even think Belfast is today?	C5	021
Paul McLaughlin	Very much so, I mean an old timer told me that you could've heard somebody asked for pigs feet in six different languages. I don't think you'd get that anywhere else.	C5	022

Andrew Molloy	And what about you Paul, you said you had been related a lot of stories from your father and your...your grandfather about Sailortown. Are there any interesting stories that will sort of tell us a little bit more about the atmosphere.	C5	023
Paul McLaughlin	One of the first stories that he told me actually concerned St Joseph's Church - which opened in 1872 - and my great great grandfather had the privilege of paying five bob, or twenty-five pence, to attend mass there. Now in those days a man's wage was probably 12 shillings a week so the local hierarchy were charging five bob for the cheap seats and ten bob, or fifty pence, for the expensive seats. As far as the stories are concerned Geordie would probably know many many more than me. It's just...it's the fact that...it was a bustling area, you had 5000 people lived in this area at that time. Protestant and Catholic, cheek by jowl. And given the fact that it was Belfast...Belfast or...Catholic...Roman Catholic people would have called it Sailortown; whereas Protestant people called it York Street. And you had a slight demarcation line...	C5	024
George Eagleson	...Nelson Street was the demarcation line, which was basically the midpoint between Garmoyle Street and York Street. There...there...Some of the first barricades were erected along Nelson Street. Sailortown had its own part...part of the Troubles in the 20s. My own mother was shot playing what she called 'babby dishes' on her windowsill in...in Marine Street. Thankfully, she wasn't...she was injured but the bullet went through her and killed the lassie beside her. A friend of mine had his mother shot dead at the top of Nelson Street. Her brother I believe was in the police force at the time, so...She had a child in her arms and, you know...they didn't escape the Troubles but it settled and down again - As I said Nelson Street was like the divide line, the invisible divide line. When I was growing up everyone that was of the Roman Catholic community, almost to a man or a woman, lived on the seaward side of Nelson Street; and the Protestant community, mostly - except for a few - lived on the other side...the York Street side of Nelson Street. But the communities got on well after those initial troubles and we played football...I would have played football with the Protestant, sort of, football team at the top of the street. We would have played, sort of, Rangers - Celtic type matches underneath the buntings on the Protestant side of the street and we would have had one spectator. One of the lads who would've played on the Protestant side - his father Tommy Lowry had just one leg and he was sort of referee, and supervisor, and separated fights when they happened with his crutch.	C5	025
	LAUGHING	C5	026
Andrew Molloy	So if we move on to talk a little bit about the...the...the master plan and the motorways then, the...the...the Matthew Plan was the plan that, sort of, brought things about. It was announced in 1962 - was there an awareness of...of the plans for Sailortown at that time?	C5	027
George Eagleson	There wasn't really...people...I think...According to what my mother said they were promised to be housed back in their own area. And I think...well she believed that. I was sort of, at the time I was engaged other-where with...I had just met my current wife...and, you know...my head was full of other things other than, sort of, where my mother was going to live. And she was moved out in probably early '69, and moved down to Shore Crescent. Now, she still maintained that...that they had been promised a return to housing in Sailortown and it was only when, sort of, she got Shore Crescent and probably into her second year there that she realised she was never coming back. And unfortunately due to what happened she came back to live in the...Artillery House on the bottom of the New Lodge Road, she had to leave home. And that was...that was sad because it...it was a broken promise and although she enjoyed living to a degree in...where she was living in Artillery House and then one	C5	028

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	of the lower blocks of flats up the hill on Lepper Street, she...she always sort of yearned to be back down there - would walk from there to St Joseph's on a Sunday morning for mass until she was no longer able to walk.		
Andrew Molloy	Were you aware if there was any sort of consultation process, was there, you know...were there leaflets sort of sent round, where there public meetings or anything to sort of inform people of what was happening or...	C5	029
Paul McLaughlin	...very late in the day. That York Street development plan...people had seen it in Belfast Telegraph. As part of the Sailortown Historical Society, twelve years ago, we spoke to a number of elderly former residents and their opinion was that they...they knew roughly that there was going to be a motorway; but promises were made that houses were to be built near to the motorway. Now as we've seen today on the ring-road that comes past the post office in Tomb Street there are actually apartments that are built, i think, 10 to 12 feet from the motorway. And there was plenty of room...When...when the kitchen houses were cleared there was actually plenty of land for new development, but the people only realised that this wasn't going to happen as time had worn on. And they formed residents committee very late in the day and attempted to negotiate with the Belfast Corporation, as it was then. But as you can imagine a huge body like the Belfast Corporation swatted aside any sort of complaints and the demolition just went ahead.	C5	030
Andrew Molloy	There were plans for putting high-rise housing, I think, at one stage in this area, was...was there an awareness of that?	C5	031
Paul McLaughlin	No, we have heard nothing about that...	C5	032
George Eagleson	Well, the high-rise actually became of the seven towers then the New Lodge Road, but there was a shortage of housing all in the New Lodge area...up sort of part of St Patrick's Parish. So...I don't...I think they built Shore Crescent specifically for to house Sailortown people, that's my own belief, I don't have any evidence of that but most of the people, both Catholic and Protestant, ended up in that estate down towards Greencastle.	C5	033
Paul McLaughlin	At that time remember they had Twinbrook just built as well, and Twinbrook was being touted as being the panacea for all sectarian ills. It was...it was wonderful, it was out in their country and you had two rivers, and one was going to be a Catholic river and one was going to be a Protestant river and everything was going to be tremendous out there. So a lot of people who...who lived in small houses with when outside toilets probably found them attractive, initially, 'cos they thought it was a temporary thing - they thought they were coming back to the same thing at the dock - but I don't think there was ever any intention on behalf of the City Fathers to rebuild here.	C5	034
Andrew Molloy	And there was also an expectation in the...the plan that they would actively remove people from Belfast and move them out to satellite towns, you know like Bangor, Newtownards, Downpatrick and then Craigavon being the New Town. Was there any understanding that...the plan...part of the plan was actually too depopulate, and Sailortown was an excellent example of how that depopulation was successful?	C5	035
Paul McLaughlin	I've read the Belfast Telegraph, I haven't actually seen the plan. It's locked away in the archives somewhere in the City Hall but we've seen what the Belfast Telegraph...now, the Belfast Telegraph ran stories from the late 50s believe it or not...	C5	036
Andrew Molloy	...yeah, there was a plan in 1945...	C5	037

Paul McLaughlin	...I've got a copy from around 1961/62. It outlined basically that the motorway was going to cut a swathe right through the docks - where it...where it is today - and that, you won't remember this, but, I mean, there were literally thousands of people lived in York Street in those days. So the people at the City Hall must have realised that somewhere like Shore Crescent; which is a reasonably sized estate, or Twinbrook; which is a reasonably sized estate, were never going to be able to cater for the number of people who were going to be...needed rehousing, which is where the likes of Newtownabbey and Carrickfergus came into play I think in North Belfast.	C5	038
George Eagleson	Well, if you think like, someone living in the...basically the centre of Belfast, to be asked to go to Craigavon...it would be like being placed on the moon, you know. Craigavon was a total failure as well like, you know, and it was built and lots of it lay derelict for years and maybe that was part of the plan, to move, maybe, streets of people to Craigavon...	C5	039
Andrew Molloy	It certainly was, it says that...	C5	040
George Eagleson	...It would never have happened because people might have taken the grant that they were paying to move to Craigavon - I think it was £250 something - but they would of spent a week or a fortnight and then they would have been back looking for somewhere to live in Belfast because you would've had employment here. If you were a docker, it's a long way to come in the morning to, sort of, unload ships. So, that was...You know...it might've been some person's idea as part of the grand scheme, but it was never practical.	C5	041
Andrew Molloy	And, do you think it...it wasn't practical on the grounds that people wouldn't have wanted to travel to work in Belfast and then live outside Belfast, or do you think that there is something more fundamental about...I mean, you were saying your family can trace it's roots to 1860 in Sailortown. Is there...is that link to a place important, you know, as far as your identity is concerned, you need to...to stay in that place to...to a certain degree.	C5	042
George Eagleson	Well, from my own family's point of view...as I said I had 12...something like 12 cousins within a five minute walk of our house, just up the road. So they would have had to move my whole family to Craigavon, or wherever. Otherwise our family would have just disintegrated, because there wasn't the money available from travel from the likes of...you know, extra bus fares put pressure on people.	C5	043
Paul McLaughlin	I think there was that sense of identity as well, that sense of difference. I think that's been evidenced by the number of people, particularly in the last 15 years, who say that they want...that they come from Sailortown or that they would have liked to have come from Sailortown. There was a...a different identity, it was...it was an exotic sort of place to certain extent, certainly comparative to the rest of Belfast. And there also the link to the church - people identified with their local Roman Catholic Church very much so. The same way that Church of Ireland people identified with St Paul's on York Street. Some of my family who were Church of Ireland very closely identified with St Paul's. St Paul's is still there by the way - and thriving - whereas St Joseph's is a derelict building. So what you found was that people believed, also, what their clergy told them...and I mean it has been told to us that clergy stood in the pulpit in St Joseph's and told people that they would be rehoused. The fact that the Catholic Church was one of the major land owners in this area may have something to do with that.	C5	044
Andrew Molloy	Do think they were maybe complicit in some of the vesting of land?	C5	045

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Paul McLaughlin	I think so, absolutely.	C5	046
George Eagleson	Yeah, well if...they were getting...possibly...disposing of assets, probably at good prices but, they didn't back the people and they...whatever...as the parish dwindled and people moved away they were left with, sort of, a derelict church and they brought in a missionary type order to try and...because they didn't have priests of their own to put in there, this...like a...it was a...	C5	047
Paul McLaughlin	...Franciscans...	C5	048
George Eagleson	...Franciscans, they came in, they kept it going for a couple of years. People still walked from the flats that they've been moved to and other places to go to the couple of masses that they provided, and then it was reduced to one mass I believe and then just prior to 2001 the priest - without any sort of consultation with those who were attending - just got up in the pulpit and said next Sunday the Bishop will be here to close the church.	C5	049
Andrew Molloy	It was that...that sudden?	C5	050
George Eagleson	It just happened, you know, That was the first...that was the only notification that was given, like no...you can all go to St Patrick's if you want type of thing, you know.	C5	051
Andrew Molloy	So St Joseph's seemed to be very much the, sort of, hub of Sailortown?	C5	052
George Eagleson	It was the rope that was holding like at life raft for people. They were hanging on to this rope and that was around St Joseph's, and...	C5	053
Paul McLaughlin	St Joseph's was a target remember...We can't skirt round up the issue of the sectarianism in this area either, because it's endemic in Belfast and has been for hundreds of years, and at certain times as George has said in the 1920s...and 1935 in the Jubilee Riots, you know, St Joseph's became...St Joseph's became the target for mobs who were trying to burn it down, and it was the people of the area who actually defended the church physically. So I mean that spiritual link was also cemented with something firmer...there was a love for the place, and a very protective feeling towards it. And when the Roman Catholic Church...for them to say that next week is the finish was the last straw I think for a many people - people who had basically accepted the demolition of their homes and the...the diaspora around the city, said well, "we're not going to take this, we're going to stand up for it." And a committee then was formed to hold onto the chapel, with the idea that, even if houses were never built in the area again and none of us really thought...we all thought that 35 years was too long a gap...you could never recreate a community...maybe in two or three years you could give the same people back their homes but with a gap of 35 years, It was just too big. So we all assumed there would never be houses again but that the church could remain as a focal point. And there was an expression used at the time, 'As your church of choice.' Not a geographical parish the way the church...the Catholic Church used to operate, but more the way it's operating nowadays. You know, 12 or 13 years later it's now saying "You don't need to go to the church that's on your doorstep, you can pick and choose." Well, the people of this area - the former residents decided that they would choose their own church and that didn't go down too well with the local hierarchy.	C5	054
Andrew Molloy	So what...what was the reason it closed then, if there was that...that demand...you know? There were still people that wanted to visit the church and worship in the church, why...why do you think the decision was made to close it whenever the	C5	055

	church is still there and it's been left to rot, you know it's not like it's been knocked down and redeveloped or anything?		
Paul McLaughlin	That's the easiest question you've asked so far. It's money! They were offered...I won't go into figures about it, it was a huge amount of money to sell the building...to have the building...there was one plan and an alternative for the building, and one plan was to demolish it completely and the second plan was to have a turn into a bar/ restaurant. We...we actually identified the potential owners - there was a contract drawn up and a huge amount of money was offered to the Catholic Church which they accepted in principle. They also said that the church was falling down and they had a building survey produced which showed this. George and I both asked to see the survey and we were told that we didn't need to see it. We were both old enough and cynical enough to surmise that if they won't let you see it it either doesn't exist or it doesn't say what they say it says. As it turned out we were vindicated, there was never a survey done - and when a survey was done, the building is as structurally sound...it was as structurally sound in 2003 as it was in 1872 the day it was built.	C5	056
Andrew Molloy	And it's now listed? Isn't it...it's...	C5	057
Paul McLaughlin	It's a listed building, yes, it's a grade B listed building, grade 2 listed building...	C5	058
Andrew Molloy	So they can't get rid of it now anyway.	C5	059
George Eagleson	Well, I suppose if you're cynical...if you leave it long enough it will fall down itself. Because I don't think they've...nobody has spent any substantial amounts of money which would safeguard the building. We occupied it a couple of times...	C5	060
Paul McLaughlin	...2003, 2005 as well.	C5	061
George Eagleson	...spent, sort of, a series of three days in it, and...it, you know...it was...I had attended St Joseph's from I was probably in my mothers arms - I'd imagine - until I was in my late...mid 20s. But it was...it really was only those days we occupied on it that I really became to understand what it meant to me, and I'd been out of...out of the area from 1966. Now, I have photographs of myself and my sister taken on the old altar which I will cherish until the day I die because it was making a family connection with my mother. Now my father was a Protestant so he was never in the...and he died when I was 8 in 1950 - so he was never sort of...he was in the building once I think when the marriage was blessed in the church...but that was it. But it's...it's a sort of a conduit to my mother that those three days...Everywhere I went in that church, I knew the seat that she sat in every Sunday, although the seat wasn't there - the seats had been ripped out and taken somewhere else. But you know, we spent reflecting on people that you knew, what it meant to you, and it just was amazing the...the magnetism that, sort of, I got from that...to the place.	C5	062
Andrew Molloy	It's still a part of your identity...	C5	063
George Eagleson	...It still part of my life. I refuse now to go past it because I know it's on borrowed time, and that would be sad...if, you know...if anything did happen to it. The parochial house was a fine building, probably about 20 rooms in it, and it is...it is probably in worse condition and the church itself.	C5	064
Andrew Molloy	Is that the back of the church?	C5	065
George Eagleson	That's at the back of the church on Pilot Street.	C5	066

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Andrew Molloy	Right, okay. Certainly those two new housing developments look like they...they're actively ignoring the church. They tower over it and it looks like they're squeezing it, and it...I imagine the developer's just wished it wasn't there, wished it wasn't listed.	C5	067
Paul McLaughlin	Well we...we weren't against that, we weren't against development and we weren't against change. You only have to look at St Patrick's Cathedral in New York. You know, St Patrick's Cathedral is dwarfed by canyons of skyscrapers but it's still an imposing building and St Joseph's, if - even to this day - if it was renovated, could be - if the original 12 foot beacon-cross was put on the spire for instance, which was the last thing this sailors used to see leaving their home port and the first thing they would see coming into their home port - if that was put back for instance, even something like that on a new building...We asked 12 years ago for the building to be weatherproofed because we knew the Catholic Church had decided to mothball it and leave it until our campaign fizzled out. So what we said was...they commissioned an organisation called the the Belfast Buildings Preservation Trust which looks after listed buildings, and we lobbied them and we also lobbied the heritage agency for weatherproofing, which we identified - George's friend who's a consultant...a surveying...	C5	068
George Eagleson	...a structural engineer...	C5	069
Paul McLaughlin	...a structural engineer - he identified certain things that needed to be done which weren't the most expensive things the world, basic weatherproofing - I mean there were windows that were broken for instance, there were slates off the roof that could be fixed - reasonably minor things that would have eventually weatherproof the building and kept it intact. And while we were reading things in the newspaper from the Belfast Building Preservation Trust actively boasting about what they were doing about certain buildings they did absolutely nothing as far as St Joseph's is concerned and hid - actively hid from campaigners.	C5	070
Andrew Molloy	And why do you think that was?	C5	071
Paul McLaughlin	Well, again I don't want to appear too cynical but the former administrator/parish priest of St Patrick's Parish - who had been...who had worked with this Trust when St Patrick's was being renovated after a fire there - was awarded the Silver cufflinks as a...as a, I think...as a champion of conservation just...just months before our campaign broke and all we could see was that...that the hierarchy of the local diocese working hand-in-hand with the Trust whereas the people who actually loved the building were being left on the outside. Now...and somebody came up with the analogy - the football club analogy - where the hierarchy were the managers, who come and go; the players were the priests, who come and go; but the supporters, who actually pay money...the only people who don't get paid and actually have to actively pay money, were being pushed aside. You know, and I thought that was quite a good one.	C5	072
Andrew Molloy	And with regards to Sailortown nowadays, is there any of that old identity left at all or do you think that it's been totally taken away, you know, by even the likes of the...the development around Clarendon dock and that sort of thing, the big commercial estate...	C5	073
George Eagleson	Well, this...this building and St Joseph's are the only two remains of ecclesiastical, sort of, foundations of...of Sailortown. This one is still open, thank God. St Joseph's is sadly derelict. There maybe only three, four, maybe five of the original houses that were in Sailortown left. So, it would be difficult to recreate...you'd have to build...you...I don't think you could build the tower that they built beside St Joseph's, you would have to bring it back to	C5	074

	the village type of thing, you'd have to build, sort of, terraced houses or semi-detached houses and try and...I don't know...as Paul earlier said it would be very difficult to recreate what was here in the 50s and 60s.		
Andrew Molloy	So you don't think the...the community could be recreated with the 60s 'streets-in-the-sky,' you know the idea that you could...	C5	075
George Eagleson	Well, Divis flats failed miserably, They tried that in Divis...	C5	076
Andrew Molloy	...but even with the new tower in Pilot Street...	C5	077
George Eagleson	But that's all private, you know, so everybody nearly has their own front door in those places. The...new constructions and the apartments and houses in Short Street...I don't know how that's going because I've read things in the newspapers that there is, sort of, that there can be trouble there, disturbances. Well there was disturbances in Sailortown because there was a pub on every corner and Friday night always had it's rows, but...	C5	078
Paul McLaughlin	...but everybody knew everybody...	C5	079
George Eagleson	...but everybody knew everybody and they knew that they had to go to work with them tomorrow morning, so the row only lasted for whatever time it took them to get to sober. But...you know...they were a community, they sort of lived and died together.	C5	080
Paul McLaughlin	These new...these new apartments, there are some social housing in them. I think that on one side of the church was to be totally private housing and on the other side of the Church was to be social housing. Now given that they demand for social housing, particularly in North Belfast, and given the system of points that are awarded for need, you tend to find that - and I don't want...I don't want to sound harsh about this - but you tend to find that the more dysfunctional the family the more point you acquire. So those who were top of the waiting list when the...when the first apartments...houses...social housing were built...would have had the most points, and you can read in to that...whatever you like, but it does...it says a lot about who was going to come back. After 40 years they couldn't be...George is right, they couldn't recreate...because people have moved on nearly two generations. And...like all...like all working class people they aspired to something better. I know my own mother and father - I'm sure George's mother was the same - that...you would be living in a better house than they lived in. You would have a better job, You would have a better life.	C5	081
Andrew Molloy	So do you think...is there any of the old...the identity of the old Sailortown still existing or is it fuelled by people coming...travelling to this church, maybe people travelling to the Dockers Club or the American Bar and that sort of thing...are these...are those places that give Sailortown it's unique identity all populated and used by people who now no longer Live in Sailortown?	C5	082
Paul McLaughlin	There is a local group still...there's a group still, the Sailortown Regeneration Group, which is based in Garmoyle Street, and I don't know...a few dozen of those still congregate there for social evenings and I think they probably have some form of church service on a Sunday. But that group actually gave away the right to worship in St Joseph's. They signed a lease with the Roman Catholic hierarchy that said that there wouldn't be worship in St Joseph's for the next 50 years. So St Joseph's is never going to be the hub of...it's never going to be the spiritual hub of any sort of renaissance in the area, it's always going to be an office in Garmoyle Street with a small minority group...and fair play to them.	C5	083

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Andrew Molloy	...so, do you...	C5	084
George Eagleson	...and...	C5	085
Andrew Molloy	...sorry, go on...	C5	086
George Eagleson	...just to continue that, like...Our age Group are probably the last of the original Sailortown residents maybe...well maybe some...some slightly younger, But, we've all made homes with our families elsewhere in the city. And...now it would take them to build a penthouse for people to give up what they have at the moment to move back to this area. I don't think...what...I left this area in '66, so it's nearly 50 years from I left. I still have my memories of 26 years in this area, but my children, two lads, one of them's pushing 40 - I hope he doesn't see this programme, cos he'll be reminded of he's almost 40, and the other one's 38 - now, they have seldom ever visited this part of the town, maybe to Pat's Bar or the Rotterdam or something like that on a work social evening or something like that. But that's, you know...you just...they just couldn't...I don't think they could assimilate into a community down in this area. They...they live where they live, I live where I live with my wife and, I say it would take there to be some houses to...My mother, had she been alive, would have been back in a flash, you know, because she loved the place.	C5	087
Paul McLaughlin	I think...we got round that to a certain extent when the Sailortown Historical Society was formed because the idea was that...it was formed to archive the history of the area and it was also formed to honour the memories, not only of those people who were still alive but of those people who had passed on and to treasure those things and to keep them for future generations - if only as an oddment of history. I think the general idea was to archive and honour...and we did that to a large extent...	C5	088
Andrew Molloy	So it was never too...you know, it was about nostalgia, it wasn't about actively trying to revive Sailortown...it was kind of looking at Sailortown as an artefact of the past?	C5	089
Paul McLaughlin	It was never...It was never interested by the revival of Sailortown as bricks and mortar, it certainly was a major player in the campaign to have the church kept open, because we saw the church as a church like Sinclair Seaman's Church where...Sinclair Seaman's suffered the same way as St Joseph's, in its day it's congregation...there are no streets across from here any more, across Corporation Street were there used to be thousands of people living. It's congregation moved away as well, but there was a will - and Geordie actually said this to me about half an hour ago - there was a will on behalf of the Presbyterian Church to maintain this building and to maintain a congregation. And I know...a friend of mine is actually a captain in the B.B. here and I know that they will bus kids in because this is...this is part of their heritage and they had maintained their congregation. And there was absolutely no reason why, if there had been in the same will on the Roman Catholic side, why that couldn't have been done as well. As Geordie said, maybe even for one more generation and then they could have realised their...their asset.	C5	090
Andrew Molloy	And do you think maybe the Catholic Church just aren't as romantic and nostalgic about...about some of their...their building stock as...as people like yourselves?	C5	091

Paul McLaughlin	Well you have to remember, as young boys you were told that your church belonged to you - the priest told you it belonged to you - this was your church. You were the people that contributed, you were the people that built it. And that church, St Joseph's was almost completely paid for by the time it was finished. And the people maintained it through all the years. And then suddenly...we were at a meeting were the bishop stood up with the deeds of the building and said 'This is my church!' Now, that was a kick in the teeth...we are ordinary working class people who tended to believe clergymen...teachers, doctors, clergymen never told lies. Suddenly your whole world is in turmoil. So we learned very quickly that property is everything!	C5	092
George Eagleson	But just to get back to the olden times of...the times here...Paul mentioned the influx of foreign seamen. They would have drank...every Street along here would of had one or two pubs at each corner, so there was a drinking culture in the place, but the seamen added to that. And as kids - and particularly when American naval boats would arrive - we as kids had a field-day. It was like pressing a button on the juke box, or whatever it was firing out coins because you just ran about "Mister, mister, mister, gimme a penny, gimme a penny..." and if they didn't give you a penny you says, "Well gimme a bit of chewing gum." And...it...from probably this church right to the dock gates...this is...this is where you done your begging and the return you got for those couple of hours, at times was amazing, other times it was miserable. But then the question was "Well...well do you have any big sisters..." you know, "...and could you take me home and introduce me?" So at that you sort of...you were crafty enough to say "No, I haven't, but have you any money?" But there was hordes of them, There was actually a group of Philippinos, was it? Who were stranded here, I think their boat was confiscated for...	C5	093
Paul McLaughlin	...owings...	C5	094
George Eagleson	...owings, yeah...and they walked...they had a May procession here, they were...it started at the church and went round the docks and finished back at the church. And these people were here that long with no wages and stuff like that that they were part of the community, and they walked in the procession and carried banners.	C5	095
Paul McLaughlin	That's right...	C5	096
George Eagleson	And, you know, they went to the local dances and met our sisters, and our mothers...and...you know, they were accepted as part of the community, and there was Italians...sprinklings of people through the community as well...and they had their ice-cream shops and fish and chip shops. And they all gelled together, you know.	C5	097
Andrew Molloy	So there was never any tension caused...	C5	098
George Eagleson	...not...not the tension that you get now, because, you know because you see peoples' houses getting wrecked and stuff like that, because of the colour of their skin or they speak a different language. These people came in, you know, they just come in and were there, and they opened up a business and people supported them. And, you know, they sold good fish and chips and they sold good ice-cream so why walk somewhere else if it was good value at your corner?	C5	099
Paul McLaughlin	And as far as the other...as far as the merchant mariners were concerned, they were only here on a temporary basis. They might have been here for five/seven days and then they were out and then there was more...so there was a wide, wide mix of nationalities that came through Belfast because as you know everything had to be imported into Belfast, and everything came	C5	100

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	through the dock. And so the Streets would have been thronged on a Saturday night with all sorts of characters. And...		
George Eagleson	...and they used to...sorry Paul...they used to drive herds of cattle and sheep from this end of the town straight down...	C5	101
Paul McLaughlin	...on to the boat...	C5	102
George Eagleson	...to load onto the boat. And we as kids would come out with broom shafts and, sort of, beat the crap out of the cows...and one actually broke ranks, one of the cows, and...some of the houses in our street had big long halls and in those days nobody closed their door so this...the first...at Dock Lane, I think the first or second house, the cow was actually in the kitchen nearly, before it stopped, there was a door closed...and they had a devil of a job trying to get the cow back out and of course what we called them, the cow-wallopers...	C5	103
Paul McLaughlin	...that's right, the drovers...	C5	104
George Eagleson	...the drovers, they were round...because they had lost a cow. they had started off with 300 or 400 cows, and now they only had 399 or 299. So it was going to...somebody was going to have to pay for it.	C5	105
Paul McLaughlin	...and that happened twice a week, and that was a regular occurrence twice a week. To and from the...it was the Ardrossan, the boat coming over from Scotland.	C5	106
George Eagleson	And you may guess what the street was like after that sort of traffic on it, you know.	C5	107
Paul McLaughlin	If they'd had gardens they would have had nice roses.	C5	108
Andrew Molloy	But it's remarkable that Sailortown had such a strong identity even though it was being buffeted by these foreign identities , you know and it was so easily accepted...	C5	109
Paul McLaughlin	Well that was part of it as well, you know, because...they travelled as well...	C5	110
George Eagleson	...Because our people went to their shores...different shores on head boats and whatever boats were going out of Liverpool and...you know, so they were going into foreign places and they were coming home and saying Australia was great, we got a great welcome. I had an uncle who was drowned in West Africa, he obviously had a great time when he got to shore because he got drunk and came back and when he tried to climb onto the ship he fell and was jammed beneath the ship and drowned. So...but they...they told tales when they came back...I had three uncles at sea and they told tales of places where they were and and were welcomed with open arms, and treated and no hassle so...because...there...as a family we were reciprocating that, there was no animosity towards them...because there were so many seamen in this area that probably experienced the same welcome in foreign lands and they brought the stories home to their families.	C5	111
Andrew Molloy	So, what do you think the future of Sailortown is? Do you think the...Sailortown...maybe even Sailortown as a sort of word, do you think that will start to peter out and that people will just say I live in Pilot Street? Do you think there is any future for any identity of Sailortown as a place?	C5	112

George Eagleson	Well, I would say that the people that are in the houses in Short Street and along by the chapel, they're using that probably...their address as Prices Dock Street, you know, I would imagine...Sailortown is to those...I would imagine to most of those people, Sailortown just isn't on their radar. So...and if you look around the motorways, like, even building houses it's...walking along the Lisburn road, or driving along the Lisburn Road, and you see people sitting outside drinking coffee, and all this traffic going past them, you know. You're saying, like, you're eating a scone but it's not jam on it it's all these fumes out of these cars and lorries and buses that's going past. So, it would be difficult to me to create...even in the damp and dark sort of houses we had, to me with all those fumes about they would be a health hazard to kids.	C5	113
Paul McLaughlin	Yeah I know, it was...I suppose it was a semi-industrial area as well, you know. Really you had residents living in an industrial estate, because the dock was an industrial estate and you had Gallaghers, which was the biggest tobacco factory in the world; you had York Street Mill which was the biggest spinning factory in the world. These were all just in the environment, and so obviously the air wouldn't have been...wouldn't have passed health and safety regulations nowadays...and people move on, as I say there are some people here are trying to regenerate this area and have more houses built, and good luck to them, But it can't be the same as it was because the people...the same people aren't there.	C5	114
Andrew Molloy	And do you think that the decline of Sailortown was an inevitability, like...did the...did the motorways need to be built the way they were built? Or could they have been built in a different way which preserved Sailortown?	C5	115
Paul McLaughlin	I think the two things could have gone hand in hand. As I say, I don't think anybody was against change and I think it would have been a good thing to...to refurbish the housing stock, but you only have to look at places like the Market and Sandy Row and say to yourself, "Well, hang on a minute!" They rebuilt...the lower Shankill was rebuilt, the Weetabix flats were knocked down, Divis Flats were knocked down and new housing built...when...to look...hindsight's easy and it's 20:20, but I mean quite easily both things could have happened. The new road system could have put in, and people could have been given much better houses...maybe not 100 percent of them, but a large percentage of them could have been re-housed in the same area. Given that Duncrue Road for instance, which...vast amount of land there at one time, long before it became container city...there was a vast amount of the land down on Duncrue Street where more houses could have been built. So I mean, the lesson is that this was basically the first place to suffer...Divis flats certainly came before Sailortown, but Divis flats was a disaster...the fact that something that's only 30 years old and has to be detonated tells you everything about the town planners.	C5	116
Andrew Molloy	And do you think it was a...a lack of understanding or laziness on their part, or...	C5	117
George Eagleson	It's a lack of foresight maybe, more than malice...would probably be my own opinion. I...I don't think they knew what they were actually going to build. When you look at what they ended up with...like a whole area was levelled to make away for flyovers and bridges and...and as I walked here underneath some of the...the bridges down at the...what was once the one and only dole in Belfast in Corporation Street there...the photographs that are on the pillars, you know, you're walking along...and it's people that I knew are actually up there and I came cross...walking along I glanced up and Gerry Gallagher was sitting with a group - this was a colleague of ours - was sitting in his first communion group looking down...and you just looked up and you picked him out right away because he...his face never changed. But you know,	C5	118

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	that is basically maybe all that's left of Sailortown, and it will be...people will look at that and they'll say "God, I wonder what they are, I wonder who put them up, I wonder why they're there." And it's...it's...I feel sad that nobody...there's no inscriptions 'Residents of Sailortown,' 'Residents of the Half-Bap.' You know, they're just photographs there, enlarged granted on a concrete pillar...and, who's ever going to know them, other than, sort of, the residents that knew them while they lived here.		
Paul McLaughlin	I mean, they're part of the history of the district. And I think there was an onus on...on those of us who were able to, to archive that history - which we tried to do to the best of our ability. And the fact that there are still Sailortown photographic exhibitions doing the rounds. I know that there were a couple of storytelling exercises that happen recently in North Belfast. So I mean, the memory is still there and the history is still being recounted. I think that's all you could ask for. I mean no matter what passage of time you're talking about, things move on.	C5	119
Andrew Molloy	Well that's...that's about...that's just over an hour, so...	C5	120
Paul McLaughlin	...God bless us...	C5	121
George Eagleson	...probably a lot of...somebody will disagree with us no doubt and we'll get poisoned letters!	C5	122
Paul McLaughlin	Oh yeah, 100 percent!	C5	123
George Eagleson	...windows broken and everything!	C5	124
Andrew Molloy	You have some great stories, Thank you very much for that. And great to hear your views. And where was the Half-Bap?	C5	125
George Eagleson	The Half-Bap's just...	C5	126
Paul McLaughlin	It was down Nelson Street.	C5	127
George Eagleson	You know where the dole is, the red brick building?	C5	128
Andrew Molloy	I thought...they also call hill Street the Half-Bap as well, I've heard that called the Half-Bap?	C5	129
George Eagleson	No, that was never the Half-Bap.	C5	130
Paul McLaughlin	No, Hill Street is too far down.	C5	131
George Eagleson	The Half-Bap is actually, like a, central place that was paved - just at exchange street.	C5	132
Paul McLaughlin	Edward Street, Exchange Street, Academy Street. Where those new apartment are behind St Anne's.	C5	133
Andrew Molloy	Yes, yeah.	C5	134
Paul McLaughlin	That was the Half-Bap.	C5	135
Andrew Molloy	I knew it was that area somewhere.	C5	136
Paul McLaughlin	The story is that, yer man, what's his name? Barney Hughes, The baker...	C5	137

George Eagleson	...he lived about there somewhere...	C5	138
Paul McLaughlin	...he had a house at one time around there. He was a big baker in Belfast and he also was a philanthropist as well, and gave quite a bit of money for the building of homes for people, and the nickname came 'the Half-Bap.' So you had the Half-Bap and then you had Little-Italy just, Great Patrick Street...	C5	139
George Eagleson	...next door to it...	C5	140
Paul McLaughlin	...Great Patrick Street, and then you had some people in the middle who weren't from anywhere, Corporation Street, and then you had Sailortown.	C5	141
Andrew Molloy	And now it's all just a sequence of four lane roads...	C5	142
Paul McLaughlin	Well, I remember, you know the argument that we talked about...Geordie talked about earlier, you know about the boundaries, and I said to my father, God rest him, that Pat - who lived in corporation street - Pat the upholsterer...can't remember his surname...but he was in the bar one day and said that he came from Sailortown. And I said, "Where did you live?" and he lived in something like 86 Corporation Street. So I was up in my fathers house the next day and I said, "This fella Pat says he's from Sailortown." "Where does he live?" and I said "86 Corporation Street." "Tell him he can...if he has binoculars he can see it from there."	C5	143
	LAUGHING	C5	144
George Eagleson	People were very sort of territorial...	C5	145
Andrew Molloy	Yes, very protective of people pretending...	C5	146
George Eagleson	...but I don't care, I'm within the boundaries of it, there is no argument where I live.	C5	147
Paul McLaughlin	It used to be...my father said Earls Street was the boundary, and only one side of it. If you lived on the other side of Earls Street then you weren't from Sailortown.	C5	148
George Eagleson	...the school side was the...	C5	149
Paul McLaughlin	The school side was the Sailortown side...	C5	150
George Eagleson	...but then its became, sort of, a piece of elastic, you know, people probably pulled it out...	C5	151
Andrew Molloy	And these boundaries don't exist any more because the roads have just ran riot?	C5	152
Paul McLaughlin	No, no, they're all gone. There's nothing left.	C5	153
George Eagleson	We didn't touch on the politics of, you know...we used to have a...we had an Orange Hall at the York Street end of...	C5	154
Paul McLaughlin	...North Thomas Street.	C5	155
Andrew Molloy	Right, I didn't know there was an Orange Hall.	C5	156

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George Eagleson	...not an Orange hall, a Unionist Hall at the bottom of...at the York Street end of North Thomas Street, and that's worth where when the local elections...the boundary...or, what do you call it, the Council elections. I remember as a kid - well I wasn't a kid, I was 15/16 - and I was playing football...well I was playing football for the Antrim minor team and I had to get to a training session at Casement Park, which is also in the news. But I came out with my gear to go and get the bus...walk up to Castle Junction and get the bus up to Casement Park. And...at that time Gerry Fitt was at the Garmoyle Street end with a lorry load and a loud speaker, and the unionist candidate, Billy...Billy something...He had a wee shop on...Billy Oliver, He had a small shop on York Street, like a confectionary/newsagent's shop. And they were the competing...the combatants for the seat on Belfast City Council. I couldn't get out! You know, I tried to walk up through the...the Protestant Unionist sort of congregation at that end, the cop said "No, you can't go...you can't go." Tried to get out the bottom end and walk around Earl Street and get out that way. "No you can't go up that way. " And I says, "I've to get to a football session." "Oh, there's things more important than football, son," said a big constable.	C5	157
	LAUGHING	C5	158
Paul McLaughlin	Now, It's cold now...	C5	159
George Eagleson	There you go! That was good, I enjoyed that...	C5	160
Andrew Molloy	Yes, Thank you very much for that...	C5	161
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Appendix C6 – Charles Brett and Heritage

Location

UAHS/HEARTH offices, Donegal Pass, Belfast

Date

25.04.2014

Participants

Andrew Molloy - Interviewer/researcher
Marcus Patton - Architect, musician, illustrator. Former director of the HEARTH housing association, committee member of the Ulster Architectural Society.
Karen Latimer - AFBI subject librarian at Queens University, Belfast. Member of the committee of the Ulster Architectural Heritage Society. Former chair of the HEARTH Housing Association.

An edited version of the interview can be seen in Appendix H.3, DVD 2.

Andrew Molloy	I am...I won't get too deep into the theory but the idea is kind of, that a complex urban form is, sort of, composed of many different truths. You know, they're all subjective but they're all shared, to a certain degree. And the idea of truth, whenever it comes to, you know, trying to understand a city is...is a slippery thing and it's very difficult. So I'm collecting what I'm calling myths of Belfast, but I'm not using myths in a sort of pejorative sense. It's the idea that they're all true, and they're all not true, and they all as valid as each other. So I've kind of narrowed the field of research down to three individuals who I, kind of, see as having a defining role in Belfast. First one being Alfred Brumwell Thomas, the...	C6	001
Karen Latimer	...City Hall and all that...	C6	002
Andrew Molloy	...the City Hall, and he also had a masterplan which he developed in 1925 or so that was never realised, and I found that very interesting; his, sort of, interpretation of the city and having fun, sort of, speculating what would've happened to the plan had it taken place. The other individual then is Robert Matthew. Obviously for...kind of brings it forward a bit to the Modernist ideas, but he also has a strong link to the Arts and Crafts, and he has this, sort of, respect for heritage which is surprising. It's not something you really associate with Modernism. And then finally, of course, Sir Charles Brett. And I find him a very interesting character in that he was a lawyer and he was a conservationist and he was also involved in the Housing Executive, and he seems to be, you know, a true polymath, almost, you know, like a Victorian gentleman. You know, you think about Patrick Geddes and Charles Darwin. These people who seem to do a great many things and do them very well. Which is certainly a rarity, I think, in this day and age. But I suppose, just to start off with, if you could just for the benefit of the camera just briefly introduce yourselves, you know, in relation to Charles Brett. Just say a little bit about your relationship with him.	C6	003
Karen Latimer	Okay, do you want me to kick off?	C6	004
Marcus Patton	Yes!	C6	005

Karen Latimer	My name's Karen Latimer and I came from Scotland to live in Belfast in the seventies. And went to a lecture of the Concrete Society on architecture in Belfast where I met two influential characters, Brian Boyd and Charles Brett. And Charlie spotted fresh blood on the scene and very quickly got me involved, first of all with the Ulster Architectural Heritage Society - of which he was then chairman I think and later president - and more crucially, perhaps, started to talk to me about HEARTH, the body that he had set up to save the smaller buildings of Ulster, and he got me involved at a very early stage with that, on the committee...where I first met Marcus when we interviewed him for the post of the first and only director. And so I worked with Charlie, and then in about the year 2000 Charlie took me aside and said "Your family have grown up now and you've got more time, would you take over HEARTH because I really feel it was time I retired." So I suppose I've known Charlie...I knew Charlie over about forty years, I guess...thirty to forty years, through the conservation movement and then as a friend and many other ways. That's my connection with him.	C6	006
Andrew Molloy	Thank you.	C6	007
Marcus Patton	My name's Marcus Patton. I'm an architect and I was working...I was from here, but I was working in Scotland when the job with HEARTH came up, and I applied for it and somehow got the job! I wasn't really very well qualified I have to say, but I've been doing it for thirty-five years, and Charlie has obviously been behind that at the beginning and...daily correspondence with Charlie over many years of that until he eventually did stand down. And his influence is still felt...every week we...something comes up and we say "Charlie would have done it that way, or said that..." He's still very much an influence on what anyone in conservation here does.	C6	008
Andrew Molloy	Okay, thank you...	C6	009
Karen Latimer	I think perhaps one thing I'd like to add about Charlie is...and I think it's a sign of somebody who was very able, is he was very quick and that's why he was able to do so much. You know, he would draft things and as Marcus said he'd be in touch with you all the time and even after he retired from HEARTH...and he obviously thought about it for a while and thought "No, I'll step back and not look over Karen's shoulder." But he would meet me regularly and he always had a grasp of what was going on, and his advice was always superb.	C6	010
Andrew Molloy	Okay, I was wondering if you could say something about the establishment of the UAHS, because it seems that it...it's...I find it very interesting that it all seems to correspond...you know, at...at the time you had the Housing Crisis, Civil Rights and the start of the Troubles, and it seems that, not only...it seems that the Northern Ireland Housing Executive and the UAHS were born out of this sort of crisis that was happening and Charlie was, of course, involved in them both...	C6	011

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Karen Latimer	<p>...yes...I'll say something but obviously Marcus knows more about it. He was here...of course you weren't here at the time, I wasn't either. But, strangely, my tutor in Edinburgh University was a man called Alistair Rowan, Professor Alistair Rowan, and Alistair was one of the founding members, he was an Ulster-man and he was one of the founding members of the heritage society as well. And Charlie...my impression of talking to Charlie later was he came back to Northern Ireland having been at Oxford, having spent a bit of time in France. I think many people thought he wouldn't come back, but he was always drawn...he was very deeply embedded in Ulster. He was...it really mattered to him and there was a long tradition as his Long Shadows Cast Before book tells you. So he came back I think, and he got involved in the National Trust and said the classic quote that you always hear about Charlie is he said "Well give me the books to read," you know, typical scholar, lets have a look and see...and the then chairman of the National Trust said "...books? There are no books on Architecture in..." So then Charlie being Charlie thought well, there must be need to write one. And he describes it as...I remember him talking about this, that he just went out and looked at everything. And just at that time, as you say, it was sort of political turmoil, and there was no listed building protection in Northern Ireland unlike England, Scotland and Wales. It only came in Northern Ireland in 1972 thanks to the Heritage Society. And so there's no protection, and in the sixties if you look even around this area, there was the Deaf and Dumb Institute, there was the Queen's Elms, there was the gate lodge at Botanic Gardens. They were all being demolished, all important buildings, and it was...so it was that combination of...it was just at the time that Charlie was looking at things and thinking there is important stuff here that needs to be saved and it's really going very quickly, and this other group...and as you say, not just architects...but although Alistair Rowan was an architectural historian obviously, Charlie...who were the other people? Phillip Bell, and architect...</p>	C6	012
Marcus Patton	<p>Brian Boyd involved as well, and Shane Belfort. You know...and, going back to the idea of coming out of the Troubles. My training in architecture was in Queens in the...finishing in 1972. And during that time the discussion of history of architecture stopped basically at London. It was a European or world wide thing, but it stopped at London, I think there was mention of Dublin, and Belfast didn't come into it. So when Charlie's book Buildings of Belfast appeared in 1967, which was very early in my...my architectural training, but that book when it appeared suddenly said there are buildings in Belfast worth looking at...and that was Charlie's vision. And from my own point of view the Troubles did affect my interest in conservation, because it was the loss of things...not just the demolition by developers but bombs as well. I mean, 1972 was when I left Belfast for Scotland, and there were bombs how-many-times a day, and there were buildings going all the time. What a waste, was how it was. And, at the time there was really no chance of doing much conservation in Belfast at that time. It was very very few and far between. It had to be a really important building for anyone to consider keeping it. And it was really only when HEARTH was set up that it was possible to look at slightly less important buildings and see that they had a future and...so I...I hadn't really planned to come back but when he set that up it just seemed like a really interesting opportunity and a real challenge. And when i came back I thought Belfast an Northern Ireland are lovely places despite everything that was going on and it just needed someone to help to campaign for that and Charlie had set the mechanism up so...I was delighted to be able to come into that.</p>	C6	013

Karen Latimer	Well I read his book...just like he come to Northern Ireland, back to Northern Ireland is his case and asked what to read, I came and asked Alister what to read and he gave me the Buildings of Belfast, so that was my first introduction. And it's so beautifully written, and it does make you...I still find walking around now you look at things, at the decoration on the buildings and things. And the other interesting thing for me was, I came here to work at Queens in the library just as they were about to knock down W.H.Lynn's Ruskinian Gothic old library, and then the listed building legislation was passed...the planning act in 1972, and it was the first building to be listed.	C6	014
Andrew Molloy	Is that the one on the corner...?	C6	015
Karen Latimer	It's the one on the corner that they're working on at the moment. It looks like a little chapel, you know it's...	C6	016
Andrew Molloy	It's, kind of with the new library being built, it's kind of...a bit in doubt that building?	C6	017
Karen Latimer	No, it's okay. It has a new use, it's about to be a post-graduate centre, so...although, for the first time in it's history it won't be a library, because it was always a library. But it's too small...but it will...in fact this new work on it will open it up a little bit more and you'll see the...the splendour of the roof trusses and everything again.	C6	018
Marcus Patton	Two of the other early listings, in the first ten listings...there was the Palm House in the Botanic Gardens which was under threat at that time, and the Opera House. And those two buildings, if you mentioned them to anyone, what are your...buildings you know in Belfast, your favourite buildings, probably the Palm House and the Tropical...or the Opera House would be two of the ones that would come forward in people's mind. And they nearly weren't there.	C6	019
Karen Latimer	They were very close to going, I suppose...	C6	020
Marcus Patton	And Charlie was very involved in the Opera House campaign, to save that, and the Heritage Society's publication on the Palm House was a key part of keeping that building. So again Charlie was on...	C6	021
Karen Latimer	The architect for the restoration of the Opera House was Robert McKinsty who was involved in the Heritage Society.	C6	022
Andrew Molloy	And, there's a popular...I'll call it a myth, but I'm calling it a myth in, you know, the academic sense...that the Troubles had a big affect on heritage but also, you know, the planning decisions that were being made at the time...we talked about the Matthew Plan...was that as damaging to Heritage as the Troubles?	C6	023
Marcus Patton	Very much so, I think people thought it was the bombs were damaging Belfast. You saw photographs of dereliction and the caption underneath 'Belfast under troubles.' I mean, actually, if you knew the buildings or actually where it was you'd say 'The Housing Executive juts cleared that area, that's why it's not there!' And there was so much, well, Road Service pushing stuff through, Housing Executive demolishing most of the housing in inner-Belfast and developers on top of that. So, the Troubles certainly contributed to it, and they contributed to that feeling of, you can't do anything about it, the powerlessness, but it was actually driven by other people as well.	C6	024

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Karen Latimer	I think the other thing about the Troubles, I was on the Historic Buildings Council quite early on in that...just coming out of the Troubles I suppose a bit. But there was that felling if a developer came and said "we'll build a new shopping centre and knock down Robb's Department store," or something, there was a feeling that if that had been in England or Scotland people would have said "No, hang on, you know, this is an important building." But in Northern Ireland I think it was at that time, you know, so important to get people...or the powers that be thought it was so important to get people in that a lot of buildings that i think would not be allowed to go now did then, because Northern Ireland didn't have the confidence that it now is beginning to have. To say to people "If you want to build your department store here, you've got to think about the heritage and think about what you...what you conserve." Not entirely...not there entirely yet! If you look at the Cathedral Quarter.	C6	025
Marcus Patton	When...when the old library was being converted, and that...the architect who was doing the conversion was putting this big slab through, well what would have been the first floor except it was never designed to have a first floor, and I said "You know, this is a very important building." and he said "It's only a Victorian building." And I said "Well, you're from Cambridge where you do have medieval buildings, this is our medieval buildings." Because Belfast starts, effectively, about 1800, there is very little before that. I mean, there was history before that but nothing survives.	C6	026
Karen Latimer	I...I think, is in in the Hypothetical City book that Charlie says something about the less you the have the more important it is to save it, in a certain sense. And I think there's a certain amount of truth in that, you know, that...	C6	027
Andrew Molloy	And then, with Sir Charles being involved in the Northern Ireland Housing Executive...you've already suggested that they were knocking a lot of stuff down, and then he ended up...he talks about it in his Architectural Schizophrenia book, you know, the balance of being a conservationist and a housing boss. Do you think he was successful with that. I mean, he actually says in the Architectural Schizophrenia book that sometimes it's better to redevelop than rehabilitate, you know, so a lot of the Victorian terraces and stuff, while they were...you know, were from a heritage point-of-view worth preserving, they weren't fit-for-purpose really, you know, at the time. How...how did he find that balance, or did he find that balance?	C6	028
Karen Latimer	I'm against...probably I'll just say, I remember having this conversation with him about this, and he was very much a people person. Although he was quite a complicated personality in some ways, he always felt that housing was for people. So you know, that was his bottom line in a sense. And I know he, I mean he is a conservationist and what HEARTH has done, and Marcus will maybe talk about that in a minute, he...where possible he would like to keep it. But I think he did feel he was trying to set a new kind of design ethos, and indeed he did for the Housing Executive, where buildings at least fitted into their context. Where to decision was taken that something had to be rehabilitated, which was always the case, but where it was I think he was always conscious of it's architectural merit. And I think that's important, you know, that he did believe in aesthetics. And I think he did...he did...he definitely did shift they way the housing executive looked at it's housing.	C6	029

Marcus Patton	Yes, I think he was aware that he didn't want to interfere too much by being a conservationist. His role with the Housing Executive was providing housing, and there was the feeling that, you know, two-up-two-down houses were too small for modern use and he certainly didn't support retention of small terrace houses which I was keen on. I...he...he wouldn't have stopped you doing something like that with HEARTH if I really felt it was important. But he wasn't really interested in the two-up-two-down houses like McMaster Street. He wanted to keep the bigger Georgian Houses like Joy Street. And in fact, Joy Street in the Markets is an example where Charlie didn't stand up, deliberately I think, to what the Housing Executive was...demolishing whole terraces bit by bit, until they got down to the last big terrace in Joy Street and he said "These are very important." I think perhaps by that time they'd been listed, which gave them something that wasn't there before that, and they did two pilot houses at the end of Joy Street very reluctantly. And Charlie said "Just see how these go." And they thought they were very expensive, et cetera. And in the end they weren't and so they did the rest of the terrace. And so that's all about the only example of...	C6	030
Karen Latimer	...yeah, of what the Housing Executive did, yeah...	C6	031
Andrew Molloy	And was HEARTH involved in that at all?	C6	032
Marcus Patton	Not with Joy Street but then after that had been preserved by the Housing Executive, terraces either side of that came up first of all, at the end of it in Joy Street, a slightly later terrace came up which the Executive was given to sell off for commercial use and we had time to negotiate there to get that transferred back to housing use and got that restored back to a housing association. And in Hamilton Street, the other end of that, sort of bookends of it, a small quantity came up and the Housing Executive said "These are too far gone, you need to demolish them." Applied for planning permission...listed building consent...and the Heritage Society objected and HEARTH did as well. And the Executive said "If you want to restore them, take them over now. You can buy them from us and you've got to do it because it's too expensive for us to do." And we said "You've got a budget of five hundred million. We got a budget of five thousand pounds, perhaps, in the bank..." so it was very difficult to do, but that was supported by Charlie. And obviously it was...was HEARTH doing it, it wasn't the Housing Executive and HEARTH's remit, while it was housing, was always the historic buildings, the Executive's was never the historic buildings. And I think that was why he felt it wasn't right for him to interfere in what the Executive did.	C6	033
Karen Latimer	And he did step down from the chairmanship of HEARTH while...while he was chairing the Housing Executive. He was...I mean, he was very aware of those kinds of things and didn't want conflicts of interest, so he stepped aside.	C6	034
Andrew Molloy	Okay, and then, Charlie also was a big, sort of, proponent of the Parker Morris standards for the Housing Executive. Did he ask for similar standards from HEARTH?	C6	035
Marcus Patton	Actually, when I started for HEARTH I had an interview with somebody who ran one of the big building societies here and he said, "You know these Parker Hall standards...", you know, so that's by-the-by. But he always expected good standards in...in housing. But with historic buildings you can't just say I'm going to have a three bedroom house with a ten-by-fifteen foot living room, or whatever it was. It's about what is there, and you work with it. You try and get the best house you can, but at the end of the day you may not get a three person family house, it's maybe going to be a single person house in some cases. And the house dictates what you're going to put there. Whereas the Executive starts...and most associations start from the ideal. Here's ten	C6	036

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	people that need housed; this one needs a five person house, that one needs a three person house, and you build the houses accordingly. And HEARTH has always started at the other end, saying "Here are the buildings, who fits into them?" So...but, good standards have always been looked at as well.		
Karen Latimer	Yes...no I mean, he always did have high standards of conservation as well in anything.	C6	037
Andrew Molloy	Yes...so have there been any buildings that HEARTH have had to, kind of, just let g because they haven't been able to be adapted?	C6	038
Karen Latimer	Well, we wouldn't take them on, you know, if we've taken em on we've done them. I don't think there's anything we have started on and not finished, as it were. No I mean, yeah...	C6	039
Marcus Patton	There's one building that we looked at, not terribly seriously, but we...Ballyduggan Mill that we looked at, and I thought this ten-storey building in the middle of the country side with a gaping hole in it...was really a goner and there was no future for it. And we didn't take that one on but we did look at it. And subsequent Noel Kinnon did take that one on and has done a magnificent restoration of it. But that's a totally quirky one-off. there;s very few buildings that we have actually really walked away from.	C6	040
Andrew Molloy	And then do you want to talk a little bit about the establishment of HEARTH? You know, the...what, sort of...?	C6	041
Karen Latimer	Well, I'll say what I know about it. It was pre...it was before Marcus and myself, I suppose. But it grew out of the National Trust and the Heritage Society, both bodies in which Charlie was very influential and very highly involved in. And I think he realised...working with the National Trust he realised that their focus was on the big country house, and working with the Heritage Society he realised that what is important about Ulster, very often, is the context or the small buildings, and when...they're not the sort of things you can lie down in front of and say, you know, "If you demolish this little terraced house the world will end." But what he realised was the gradual erosion, I think, of both the urban streetscape and the rural, sort of villages. And so he set...set up originally HEARTH as a revolving fund, a traditional...what we'd call now a building preservation trust, so that you buy a building and you do it up and you sell it on. And so he set that up with...Clanwilliam, wasn't it? Lord Clanwilliam and John Lewis Crosby from the National Trust. And the very first houses they got were given to them by Patrick Ford of Seaford, who is now dead. And...so Patrick gave them the Alms Houses in Seaford. And I think they sat there for a long time and nothing very much happened, but then Charlie...that was in the early seventies, that was about seventy-two or so, and then in the late seventies he suddenly realised there was this funding available for social housing, and he was a socialist, Charlie, as you know. Politics were very important to him, and I think he saw this was a way of...of combining those two interests, if you like, that you've mentioned; his housing and his conservation interests. And that was the point then when there was a bit of money coming in because there was departmental government grants for the social housing aspect, and that's when we appointed Marcus. So you maybe know a bit more about the later stages...	C6	042

Marcus Patton	Well I got involved after that. But the interesting thing about the Housing Association as a way forward, if we had tried to continue with the revolving fund in the seventies...well, I think why Seaford stalled was it was going to be impossible to actually sell buildings with the kind of money you were putting into them to restore them properly. And, Charlie's other worry was, you were gentrifying the place...if you brought the revolving fund into Seaford at the beginning, you'd be selling houses onto different people and the tiny village would have lost...it's actual social character would have changed...and I think was also why Charlie was very keen on the housing association. But certainly looking back at what HEARTH did do, if it hadn't have been for the Housing Association, I'm not quite sure what we'd have been able to do to be honest, because at that time there was so much unrest, so little confidence in the property market and so little market for buying historic buildings, so few people actually really looking for them that you couldn't really have revolved very much. Whereas the Housing Association meant that you could go to somewhere where there was no housing value - like the Markets at that time, had very little value to the houses, but people wanted to live there. There was housing need and you could get the funding then through social housing systems in order to provide the restoration of those buildings. Couldn't have done it through the revolving fund. There revolving fund has become more important now, as, you know, the market has changed, confidence has changed and the interest in historic buildings has enormously improved since the early seventies. So the revolving fund is at least in equal status now, equal potential.	C6	043
Karen Latimer	And I think that's what's so important about Charlie because he's one of those people who could see...you know, he saw the need and he could see a way of achieving it. An awful lot of us would site there and think "Gosh, something needs to be done," but he just had that ability. And perhaps because of his legal training, he set...I mean he set HEARTH up with this sort of immaculate...what's the word...structure, if you want, you know in a way...a lot of people I think would have been more woolly, he was both very sharp and incisive but he...it sounds a bit clichéd to say it, but he was a man who had a vision and a skill and energy, huge energy, to achieve it all.	C6	044
Andrew Molloy	It seems that HEARTH was almost a manifestation of that contradiction he talks about in Architectural Schizophrenia. But whenever you described it there, there was no contradiction at all, they both worked hand in hand...	C6	045
Marcus Patton	And it's still unique, there is still no other body that does, as it's remit, social housing and historic buildings. There are associations that do historic buildings, but they do them because it happens to be a site they want, not because of what they are. So HEARTH is still unique, not just in Northern Ireland, but as far as I know, certainly throughout the British Isles.	C6	046
Andrew Molloy	And, in his book 'Long Shadows Cast Before' he talks about leaving the Labour Party almost in disgust in 1969 when it all started. Did he ever talk about...about those years? Did he, you know...did he ever suggest why he left the Labour Party?	C6	047
Karen Latimer	I mean, I didn't really know a lot about that. I mean it was, I think, a sort of sadness to him. I think he felt it was really a missed opportunity, and if you're talking to people like Erskine Holmes I'm sure people like that would know more about it than I would have, because I wasn't really involved in the...in the politics. But I just know it as a regret, I think for him. He felt that time in the sixties was an opportunity to set Belfast on a better path, and it was a lost opportunity for various reasons. But I don't know enough about it. I don't know if he talked...because he mainly talked to us, I suppose, about his architectural, and his conservation, and his literary interests. He was a reader and a great poet, so he didn't...didn't talk a lot about politics but I definitely got the feeling	C6	048

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	that something had got...it wasn't an area that he felt a lot of happiness for, but somehow it had gone wrong...I'm not too sure what exactly he strived at.		
Marcus Patton	...I think there were personality clashes...	C6	049
Karen Latimer	I'm sure there were personalities that were difficult. I mean, he would say...you know...although he was very very...he wasn't in one camp or the other. He was probably perceived as the, kind of intellectual...Protestant I suppose...wouldn't be how he...	C6	050
Andrew Molloy	But then he also wrote the...the...I think it was Rents and Houses thing during his Labour Party days which was then eventually, kind of, became the structure of the Housing Executive, and the idea that he had written that so many years in advance and was then involved in the setting up of it...	C6	051
Marcus Patton	I think the Labour Party problem was strong personalities and Charlie was perceived as being, perhaps, patrician, might be the thing...	C6	052
Karen Latimer	...yes, and a theorist...yes, yes, yes....	C6	053
Marcus Patton	...and I think it was clashes of personalities as well because, you would often...you would often talk to people and they'd say "Charlie's very proud, or very difficult to talk to," or something like that. And it was kind of...we were probably...neither of us were really very aware of that side of him, because in his relaxed or his hobby side, as we were saying, he was very very funny. And just incredibly stimulating and, but people who worked with him in the Housing Executive or in law...	C6	054
Karen Latimer	Well, he was quite scary! In fact we miss him scaring officials. I wish sometimes I was able to do it as effectively as...because he was very articulate and...yeah.	C6	055
Andrew Molloy	He says something in this...[LIFTS BOOK 'LONG SHADOWS CAST BEFORE' FROM TABLE]...I think I found the quote very interesting in todays context. There it is there. So this was written in, what, 1969?	C6	056
Karen Latimer	Yeah, something like that.	C6	057
Andrew Molloy	It says "The posture of the peace movement deserves respect and admiration, but it is hard to see how it can prove affective. There remains the highly hypothetical possibility of reconciliation. I hardly expect to live to see a reformed Dr Paisley walking arm in arm through Donegal Square with a reformed chief of staff of the provisional IRA."	C6	058
	[LAUGHING]	C6	059
Marcus Patton	Always perceptive!	C6	060
Andrew Molloy	Unfortunately...	C6	061
Karen Latimer	...he didn't live long enough...	C6	062
Andrew Molloy	Unfortunately the Chuckle Brothers happened maybe, what, two years after he died. But what...what did...obviously he was...he was still alive, you know, when the Executive was set up and stuff...and stuff like that. What sort of opinions did he have on the way things were moving in Northern Ireland, you know, in maybe the early 2000s?	C6	063

Marcus Patton	I...I think he was still quite pessimistic...	C6	064
Karen Latimer	I think he was quite pessimistic. I...yeah...I...hard to know...I mean, it's difficult for me, I didn't really talk to him about politics very much to be honest. I think, even as a well blown-in blow-in, it wasn't a topic I really discussed. When we met it was really...	C6	065
Marcus Patton	Too many other things to talk about.	C6	066
Karen Latimer	Too many other things to talk about rather than politics. I don't know. I agree with Marcus, I don't think he was hugely optimistic. I suppose there is that, also maybe, you get a bit older and life gets more difficult and it's harder to be optimistic about things.	C6	067
Marcus Patton	I think anybody who had been through the worst of the Troubles had been hurt in so many ways, and he'd seen buildings and friends killed, lost, whatever. So I think it...it wears you down.	C6	068
Karen Latimer	It does, it does.	C6	069
Andrew Molloy	Yeah, well there's another quote in this. More about the, you know, specifically the more physical...what happened to be Belfast physically. Where is it? "Surprisingly the number of the best buildings recorded in 1966 are still there. It is their surroundings rather than themselves which have mostly deteriorated. But the overall affect has nonetheless been horrifying." SO that was him summing up what had happened between 1966/67 and '85. Did he have any opinions on what was happening to Belfast, you know particularly from about 1995, you know, with the Waterfront being built and stuff like that. Did he see an improvement in the...layout of Belfast?	C6	070
Karen Latimer	Well, I think he...I think he probably did.	C6	071
Marcus Patton	He got involved in campaigns to object to various things. He picked his campaigns...	C6	072
Karen Latimer	He did, he picked his campaigns with care. I think he did feel that perhaps, yes, by 1995 everyone felt that in a way the worst was over. And he did feel an awful lot of mistakes were being made with the kind of modern buildings. I mean, he never really got his eye in for much in the way of modern architecture, did he really, to be honest, as no doubt Barrie Todd and Joe Fitzgerald would have said!	C6	073
Andrew Molloy	Yes, I wanted to ask about that. About his attitude to contemporary architecture. I mean Joe Fitzgerald did suggest that, he liked him very much personally but he thought maybe professionally he was little bit blinkered when it came to contemporary architecture...	C6	074
Karen Latimer	I think...	C6	075
Andrew Molloy	Were there any contemporary buildings that he liked, or...	C6	076
Karen Latimer	Just on him being blinkered, Charlie would have very much held up his hands and said he wasn't an expert in modern architecture. I mean he was always very aware that he was an amateur architectural historian, and, although bloody...bloody good at it!	C6	077
Marcus Patton	...he just knew more than most!	C6	078

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Karen Latimer	...bloody good at it! But you know, he never tried to pretend, and I think with the modern stuff he more or less said he didn't know enough about it to judge. I'm trying to think what modern buildings he did like...I remember the one that I did like that he didn't, I remember having arguments about it, was the theatre in Armagh. he didn't like it at all, I think it's a good building actually. I suppose his problem was where it was, I suppose, in the city...the context, and I can understand that as well. I don't know if he was blinkered, I think he just...I think he...I mean he didn't comment an awful lot. He'd just sort of draw a line and he wasn't really that interested, I don't think, in modern architecture. I don't...but I...	C6	079
Andrew Molloy	It seems like in everything else he had a...a real social concern and he was civically minded so it's hard to believe that he wouldn't have had an attitude on the development of the city...	C6	080
Karen Latimer	I mean, he did have an attitude on the development of the city. He was against high buildings, for example. He felt that was entirely the wrong way for Belfast to go and there was no need and, you know, it's just a gimmick which indeed continues. There wasn't a huge problem with land availability and you build skyscrapers or...he wasn't...you mention it, because I agree with you, he was interested...but actually I believe he was more interested in the...the individual buildings or the...the context. I don't remember him...i mean if he was still alive today I don't think he'd be particularly involved in the Forum for Alternative Belfast, although he would have, you know, admired the energy and thought it was good thing to do, but he wouldn't have got involved in things like that, would he? I mean he was...he was more interested in the...	C6	081
Marcus Patton	Well, his concern was conserving things which he thought were important. And if you think...he thought Georgian buildings...	C6	082
Karen Latimer	...because there were so few of them...	C6	083
Marcus Patton	...well, not rare as well, but they were very well designed...	C6	084
Karen Latimer	...good design yes. Nice Aesthetic.	C6	085
Marcus Patton	...and his tastes in Victorian architecture. When it comes to modern architecture the aesthetic is entirely different. I have difficulty gauging modern buildings, to be honest. I don't quite understand what the rules are, I don't know if there are rules. I think Charlie didn't have that understanding either. So his interest was preserving things he thought were important, rather than to worry about the niceties about whether they put seven stories or eight stories on a building...but you can have too many, but...	C6	086
Karen Latimer	I've just remembered one modern building he said he liked, and it was the...the building in Armagh, was it the library in Armagh...?	C6	087
Marcus Patton	...the ??? library, yes, yes.	C6	088
Karen Latimer	...yes, I remember he liked that. And I'm trying to remember what he said he liked...I think the clean lines and, I think it was...if it had good materials and he like good quality materials.	C6	089
Marcus Patton	...and I think possibly the setting again probably.	C6	090
Karen Latimer	The setting. I remember that was one building he talk about and admired, yeah.	C6	091
Andrew Molloy	What would have been his favourite buildings in Belfast?	C6	092

Karen Latimer	I think he said...I would have thought the very highly decorative Victorian warehouses and things like that. And he loved his own office of course, in Chichester Street. Yes. But I think certainly if you read the Buildings of Belfast, and if you talk to him about buildings, he loved all those...the carving on McCauslands warehouse.	C6	093
Marcus Patton	Well, he liked the story and history of a building. Which, again, is something that is not appreciated enough yet. The way that a buildings develops and the way that people are in it over time. He had a vision of seven generations of his own firm and who the people had been through the years. The coloured his perception of the contemporary, and that was...it applied to looking at buildings as well. He knew that that building had been through those stages and that coloured his interest in it.	C6	094
Karen Latimer	Well, it's interesting, because I drove him round when he was doing the Buildings of Antrim, around my sort of area. And it was very interesting, because those are very much...if you look at those books that he did, those three books that he did...?	C6	095
Andrew Molloy	Yes, those were the last ones that he did?	C6	096
Marcus Patton	Yes, yes...	C6	097
Karen Latimer	...they're very much personal choices of buildings he liked, that was the theme, you know. It wasn't...so, if, you know, you look at them you can the kind of buildings he liked. And I thought it was quite interesting the ones he rejected, which was always slightly difficult when the owner was cheerfully hoping it would be in the book. But I...again, you talk about somebody who did an awful lot, and I noticed that. You know, you'd drive up to a building and he would very quickly get the essence, and maybe sketch something, or look at something, and in a few minutes off you were, off to the next one. And then the book would be produced with these, sort of, immaculate notes and everything. So he was, you know...	C6	098
Andrew Molloy	And could you talk a little bit about what he was like personally, you know, as an individual, as a friend and as a colleague?	C6	099
Karen Latimer	I thought he was very interesting. I think he was a very complex character, Charlie, because his...as Marcus has alluded to, and Joe and Barrie probably, he could be...he was very acerbic. I mean, he didn't suffer fools gladly and he could be very sharp, and he couldn't bear, sort of, hypocrisy or...so there are a few government officials I've talked to who have not particularly happy memories. Having said that, I think he was...he was an immensely kind person. I mean Marcus and I will remember, he used to have parties at his house, and...pirate parties, and you'd bring your little children, which you don't kind of associate with Charlie. And I remember bringing my little son one day, he was in one of these bad moods that little children are in, and then he sort of disappeared and I wondered where he'd gone, and I saw Charlie and Jamie hunkered down over these wee ships and little guns and everything, and he was playing away. And both of them were absolutely entranced! He was...I think he was...and I know there are these awful cliches about barks being worse than your bite, but in a sense he was...he was quite complex. I think he was quite...does self centred sound cruel?	C6	100
Marcus Patton	...well...[LAUGHING]	C6	101

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Karen Latimer	...well, you know...I mean, he once said to me, and I think that it revealed quite a lot, and it said what you were saying about all the things he did. He once said, you know, "I sometimes wonder if I would have been better focussing on one thing." And I think he had less of an awareness of all that he'd achieved than, maybe, we do, especially with hindsight. And maybe he felt he was a bit of a dabbler, you know he did a bit of painting and a bit of architecture, and a bit of poetry, and the law, and politics and...and I think he was...he...maybe he wasn't as confident as he would have appeared. You know, he appeared a very confident person. I think he had sort of self...any intelligent person does has self-doubt, so he came across as very basque and confident. And he was...he didn't talk down his abilities, let's put it that that. But I...he was...he was great fun, and as Marcus has said he was very entertaining company, and we both...I've been to many dinner parties as well as these children parties. But many dinner parties at his house and the company was always terrific and very stimulating. And he was challenging...you didn't wander into a conversation with Charlie and expect an easy ride. He was demanding in that sense...	C6	102
Andrew Molloy	...yes...	C6	103
Karen Latimer	...but very likeable, but can see why some people would find him very difficult. very prickly and difficult and maybe a bit...I'm trying to think what the word is, self-assured isn't the right word...	C6	104
Marcus Patton	I think the reputation for short temperedness and so on actually comes from his feeling of lack of time. The fact that he had to get through so much. So for instance people would say he would have his lunch every day in the Reform Club, or a lot of days anyway, and he would sit in the corner window and read his paper, and people would say "You know, he never talks to anyone!" But actually he had to get through his paper in five minutes because he had to meet someone else in lunchtime and get back to work run some massive legal contract, and the do something with the Housing Executive. And his day was packed! So no time for small talk and things like that.	C6	105
Karen Latimer	Yes, yes, he wasn't a small talker. Definitely not. A friend of ours once said he phoned her up and she put the phone down on him. And he phoned back and he said "Is...is there something wrong? Have I done something wrong?" And she said "No, I just thought I'd give you a taste of your own medicine," she said!	C6	106
	[LAUGHING]	C6	107
Karen Latimer	...because he would be, sort of, you know...So I think there was a, yeah...I think you're right, yeah, he'd just keep going...	C6	108
Marcus Patton	And then at the end of the day he can relax and spend time on architecture other than law and politics. Because those were his day job and then you had...	C6	109
Karen Latimer	...and the other you had...the other thing you haven't mentioned which I think was informing the environment, if you like, was he stood as chairman for the International Fund for Ireland. Because he...because that was a pretty difficult job to do, I think it would have been quite a stressful job but he used money very wisely, but again I think that's another example of his social and architectural interests...you'd have to research it, but you know, the money and the funding that went into, sort of, regeneration and things like that. So I think that was a small part, but I think it was another pretty influential bit of his career.	C6	110
Marcus Patton	I think he probably stood back from some decisions where he thought "I may not like some of these things but theres a reason why they have to be that way." And I think he was very conscious in all his things...all his activities, that his personal views, while he	C6	111

	had strong personal views, he would never let them interfere with what he though was the correct way to operate.		
Karen Latimer	I mean he was a man of great integrity...	C6	112
Marcus Patton	...oh yes...	C6	113
Karen Latimer	...I mean I think of all the people I have worked with in my life and everything and he would stand out, I mean. He, you know, he wouldn't do anything for personal gain and he was very...perhaps it was the legal training again, but very clear that you didn't let things overlap and that you were absolutely crystal clear and transparent in what you did. And he was very honest...and great integrity. But it would be true to say he could be difficult. I think we would be wrong to present him as a...	C6	114
Marcus Patton	You don't get anywhere without being difficult!	C6	115
Karen Latimer	No, you don't get anywhere without being difficult, that's true. I mean he certainly wasn't warm and cuddly, but he was...but fun and...	C6	116
Andrew Molloy	I think, like, reflecting on it a bit. I've been reading his books for, you know, the past year or so, and trying to really understand him. The fact that he didn't ever write, you know, a biography, you know, there's elements of biography, you know, in Long Shadows Cast Before and Architectural Schizophrenia...Avenues to the Past, obviously that's not written by him, but even in the Buildings of Belfast you get a sense of him as a...as a person. And then with his work, you know, his...socially minded work in the Housing Executive, it seems that he was deeply concerned with identity and a sense that identity came from everything that had gone before, even the name Long Shadows Cast Before. Do you want to say something about that? Do you think that's...you know, a correct assumption?	C6	117
Karen Latimer	I think thats very...very much so. I think you've absolutely got it. I think...his place here...there's a bit in...in one off his books where he says he knows exactly where he comes from. And it's the office and all the rest of it. And he does the longitude and latitude, it's probably Long Shadows Cast Before, I can't remember which one it was. But there is that, I think he had a great sense...and I think that's why he came back, because of the sense of history and the sense of place, and I think his identity, the identity of Ulster. I mean he's...I think he...it really upset him in a way the divisions in Belfast and...irritated him I think and, you know, because he say the bigger entity if you like. But yeah, I think it mattered a lot to him. And in a sense that brings you back to the architecture because it's part of it, and the social business of where your place is in the great scheme of things. I mean he was...he was a good going Atheist. I mean he tells the story of the Bishop of Dublin having an argument...no...a debate at dinner and they were...it was kind of a friendly sparring debate, but at the end of it he turned to the Bishop of Dublin and said "Oh, well," you know "I'm sure when my time comes perhaps you'd do me the honour of burying me," he said as a laugh and the Bishop of Dublin said "Yes! With the greatest of pleasure!"	C6	118
	[LAUGHING]	C6	119
Karen Latimer	So I think, you know, he was...yeah, sorry, that was another side, but that was Charlie! But I do think identity mattered to him and was very key to his...	C6	120
Andrew Molloy	Would he...would he think of himself as an Ulster-man then?	C6	121

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Karen Latimer	Yes, he would. I think very much an Ulsterman, and I suppose that's where his politics was all about...trying to broaden it out. And he talks a lot, I think about being that...not just being Northern Irish or Irish. I think Ulster, because of that whole historical thing...	C6	122
Marcus Patton	...but nine counties Ulster.	C6	123
Karen Latimer	Yes, nine counties Ulster. Although he often talks about the two, six and...	C6	124
Marcus Patton	...he's not talking politics, he's talking region.	C6	125
Karen Latimer	...no he's not talk politics he's talking region...no no...no no...I think politics, he was a socialist and he wasn't interested in tribal...	C6	126
Marcus Patton	...orange and green...	C6	127
Karen Latimer	...orange and green. No. And I think he used to get irritated if there was somebody...the English, perhaps, over simplification, that it was purely...	C6	128
Andrew Molloy	Yeah...	C6	129
Karen Latimer	But i think he did, I know he...he used to say about politics that it wasn't...you know, it was an excuse in the way...that it wasn't about deprivation, you know some people would say it's not tribal at all, its all about the deprivation. And I think he always said, you know, it's everything all in the mix. There's, you know, yes there is an element of the two...of the tribes and...but, you know, the unemployment and stuff.	C6	130
Andrew Molloy	And then there's the idea that...it's an idea that i think a lot of architects miss, is the idea that the physicality of place is defined by people, and you he had a...I think he says...what is it?... "Houses are for people" and not the other way around. Whenever he was talking about the architecture he wasn't...he wasn't an empty romantic when it came to conservation. It was preservation of identity and place for people, which is unique...and I think certainly contemporary architects have lost that. Well, i think they're starting to get it back but modernism did a lot to, sort of, ruin that idea.	C6	131
Karen Latimer	It did, and it was more about the individual building. Charlie would have been the context and the whole thing, very much so. Yeah.	C6	132
Andrew Molloy	I wonder if we could discuss the painting a little bit and, you know, the significant things in it.	C6	133
Marcus Patton	Focus in on it.	C6	134
Karen Latimer	Yes, focus in it, yes. Well I do say he sits...we sit and chair the HEARTH meetings and Charlie, he's looking down and saying "Come on!" you know. "Surely not!" You probably know about the iconography better than I would, but, I mean there was...certainly the book was a classic. He was a classical scholar, he always had a great love of Latin and Greek, that's one thing I always remember about him. He was always pleased of...proud of the fact that he had plenty of Latin and Greek dictionaries in the house. So that was the Greek bit. The shipping was, you know...	C6	135
Marcus Patton	He had a bout forty of these boats that he'd made for his boys when he was young...	C6	136
Andrew Molloy	Oh, he made them himself?	C6	137

Marcus Patton	Yeah, that's just one. Or maybe...maybe a combination of several there in that particular one. And he didn't just make them for his boys, he made an aircraft carrier this size for our boys, when, you know, his bas decided, grew up slightly older. It's...it's not a work of art, I suppose, but it's an intricate enough thing, and it's full of ideas. It's...it's a massive piece of mahogany carved out with holes for ports and things like that and above every port...it was called the Arc Royal, but every port was a different name on it beginning with AR. So there was about twenty different puns applied to this model. So they're all...they're all fishing boats or battleships or minesweepers or whatever, but very simplified and beautifully made as bits of carpentry. So he...	C6	138
Karen Latimer	And then that's his legal...you know, the legal folders but it's got the National Trust and the UAHS, and I don't know what the other ones were. But everything, I think everything in the picture has a...and his red tie, sort of socialist red tie, and his favourite jacket, and...	C6	139
Marcus Patton	...which he always wore round the house.	C6	140
Karen Latimer	...yes...	C6	141
Andrew Molloy	And is that his office in this building or in Chichester Street?	C6	142
Karen Latimer	No, that's his home. That's his house, his study at home.	C6	143
Marcus Patton	With things moved around because Jeffrey wanted to get things into the picture. It's not quite accurate.	C6	144
Karen Latimer	No, i think Jeffrey set it up so that everything...probably all the pictures relate to something, but I can't remember exactly what. But it was very much. And then that was the...the previous chairman of the heritage society commissioned that with HEARTH to have, and it's good. He was wise, I mean Charlie...he was someone you could go to, and I'm not talking about personal things...you know with HEARTH of the Heritage Society when something...if there was a difficult problem. And every now and then you'd get some ghastly sort of legal thing...you know, if you have a tenant problem or with the Heritage Society, somebody claiming that you've said something about their building that they didn't like. Charlie was very good at steering a wise course.	C6	145
Marcus Patton	And with humour. I mentioned that there was, sort of, daily correspondence...in the early days of HEARTH it was first class post, there wasn't email in those class. But he was always using first class post because it had to be instant, and you must respond to it immediately. Now I probably left things for a week or two before responding, but with him it was the same day he replied to it, and you'd have come back to him the next day, and they're all funny. They were short letters, dictated I think, but there was always, not a joke, but something witty within them. Even if it was something quite mundane the letter was about, they were amusing letters. And they made good points. I learnt a lot from that.	C6	146
Andrew Molloy	That probably comes back to his legal training. I found a box in...in PRONI from L'Estrange and Brett. It was all to do with...Brumwell Thomas sending letter back and forth...I think it would have been Charlie's grandfather, and all the dates on them...they were like, two days apart. And I was think, these are telegrams or letters, how are they so quick?	C6	147
Marcus Patton	The post worked better in those days.	C6	148

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Karen Latimer	Yes, I remember him to saying to me, when I...you must answer things very quickly. I remember asking him for something one day and I got it absolutely instantly, and it was by then in the time of email. And I remember saying to him "My gosh, you found that more quickly than I would have found my filing cabinet!" He said "It's my training, I know exactly where everything is."	C6	149
Andrew Molloy	And then, how about this box, will we have a look...	C6	150
Marcus Patton	This was something he must have done...I think he was young I think. But it goes back top Ulster actually, because it is Ulster history.	C6	151
Andrew Molloy	Could we move the box, maybe, to here?	C6	152
	[SOUND OF EQUIPMENT BEING MOVED]	C6	153
Marcus Patton	You'd probably know more about the paintings, I think, than I do.	C6	154
Karen Latimer	I don't know if I do!	C6	155
Marcus Patton	Do you want to get some general shots on it?	C6	156
Andrew Molloy	No, well, if you...if you open it up and start to talk about it.	C6	157
Marcus Patton	This...this was Charlie's painting box which I think he must have decorated, maybe in his twenties or early thirties...	C6	158
Karen Latimer	I would say so...	C6	159
Marcus Patton	...or thereabouts, and it's got his typical style. It's quite naive but very detailed. There...it's...it's all, as I say I don't think he's being political about this it's juts local history. So he has King Billy on his wife horse, and it's all to do with the Battle of the Boyne and things like this. He's got tiny detail in her of troops lined up and some on horseback, and here's the ford that they've got to cross, and the blues and the reds opposite each other. And all round the painting and the box you've got different paintings. Schomberg and King Billy on there and so on. And inside it's just a functional box. I don't know if he made the box or just painted it.	C6	160
Karen Latimer	I think he got it from his aunt. Did he not get it from an aunt.	C6	161
Marcus Patton	It is quite old looking so...	C6	162
Karen Latimer	Yes, he decorated it but I think...well, certainly the equipment, a lot of it came from his aunt.	C6	163
Marcus Patton	Yes, but it obviously was stuff that he used. It's been through one of our boys since so it's suffered a bit. I think it was in good order...	C6	164
Andrew Molloy	It's an incredible object. It's fascinating...	C6	165
Karen Latimer	I think, yes, he wrote beautifully, he painted very...skilfully, I don't think you could say he was an artist, but you know, all these...all these things. He was, as you said right at the beginning...I think you're right, I think a sort of multi-talented, sort of, Victorian gentleman.	C6	166
Andrew Molloy	Yes, you just don't get people like that any more at all. And, especially you don;t get people who would achieve so much in a hobby. You know, he describes his Architectural...you know his	C6	167

	interest in architecture as a hobby, and look...look at what he achieved. HEARTH and UAHS, and I've never done anything like that in a hobby.		
Karen Latimer	And yet if you actually asked him he would have been quite modest about it. As I said to you, you know, he wondered if he could have had more impact if he'd focussed...	C6	168
Marcus Patton	He's always aware of thing the things he didn't get done, the battles he'd lost. And he'd focus on those increasingly as he got older, on the things he hadn't achieved, where he should really just have been happy with the things he had achieved...	C6	169
Andrew Molloy	Because he achieved an awful lot...	C6	170
Karen Latimer	And i think government were quite scared of him. I think the fact that he was never chairman of the Historic Buildings Council, I think, is quite telling. You know, that they were just nervous about him.	C6	171
Marcus Patton	He was never on the Historic Buildings Council...	C6	172
Karen Latimer	No, he was never on the Historic Buildings Council, and yet you'd have thought he'd had been the obvious person to be on it.	C6	173
Andrew Molloy	Why...why do you think he wasn't involved in that?	C6	174
Karen Latimer	I think they just felt that he would be too...too...	C6	175
Marcus Patton	...too strong.	C6	176
Karen Latimer	...too strong and a bit too outspoken and wouldn't let them get their way.	C6	177
Marcus Patton	And they were right!	C6	178
	[LAUGHING]	C6	179
Karen Latimer	Yes, my father used to say "I may have many faults but being wrong's not one of them," and Charlie's...Charlie was a bit like that!	C6	180
	[LAUGHING]	C6	181
Andrew Molloy	...but I think that's been an hour anyway...	C6	182
Karen Latimer	...okay? Is that...okay...?	C6	183
Andrew Molloy	Okay, yeah, that was fantastic. Thank you very much, that was a very interesting conversation.	C6	184
	[INTERVIEW TERMINATES]	C6	185

Appendix C

Appendix C7 – Charles Brett and Housing

Location

The Old Museum Arts Centre, College Square North, Belfast

Date

09.04.2014

Participants

Andrew Molloy - Interviewer/researcher
 Erskine Holmes - Politician, former Chief Executive of the Northern Ireland Federation of Housing Associations.
 Paddy McIntyre - Former Chief Executive of the Northern Ireland Housing Executive.

An edited version of the interview can be seen in Appendix H.4, DVD 2.

Andrew Molloy	Basically, my research is looking at a series of individuals who have had a defining role in the development of Belfast, particularly contemporary Belfast, and when I...I first became aware of Sir Charles Brett through his book the Buildings of Belfast and I initially thought he was an architect. And the more I looked at him...he just became more and more fascinating, you know his background as a solicitor initially, and his relationship with the National Trust and then he fell into conservation almost as a hobby at the start. And the way he describes it is in a very humble way, but then you know, he established the Ulster...Ulster Architectural Heritage Association and HEARTH and things like that. And then also his involvement in housing I find very intriguing, and his mix of interests is absolutely fascinating and there's no doubting the effect he had on...on Belfast. So that's what we're going to talk about today, and you're relationship with him. Just to begin with, could I ask you each, just for the benefit of the camera, to kind of introduce yourself. If you state your name, say who you are, and then say a little bit about your relationship...or, you know, your working relationship or your personal relationship with Sir Charles...	C7	001
Paddy McIntyre	...you want to go first...?	C7	002
Erskine Holmes	...yes...Erskine Holmes. A member of the Northern Ireland Labour party from...1960, at which point I would have been aware of the contribution of Charlie Brett to the development and the short lived success of the Northern Ireland Labour Party. Then, when I became director of the Northern Ireland Federation of Housing Associations in 1975 I came in close contact with him in housing matters because he wanted to establish a Housing Association specifically for heritage restoration work and that led to the development of HEARTH Housing Association and the appointment of Marcus Patton.	C7	003
Andrew Molloy	Thank you...	C7	004
Paddy McIntyre	Paddy McIntyre, formerly Chief Executive of the Housing Executive. I joined, funnily enough, the Housing Executive at the same time...I joined the Housing Executive when it was set up in 1971 as a trainee. Charlie would have been on the first board of the Housing Executive. My contact didn't really happen with him until I moved into headquarters in about 1978. You know, I would have been at board meetings and stuff like that. I also served full time on a review of the rent scheme in Northern Ireland as the secretary to it, and it was really that I became...well not close, in close contact with him over a couple of years on that. And he left behind a huge influence in the Housing Executive, still to do this day bits of it are still about.	C7	005

Andrew Molloy	Right okay, thank you very much. I suppose...if we then...if we begin talking about the...the...the Labour Party and particularly his work on the 1956 rents and houses document which in his writing he suggests laid the groundwork for the Housing Executive. What...what type of things did he discuss in the rents and houses...housing document?	C7	006
Erskine Holmes	Well, I never had any dealings with him over that particular document at all. I would have thought he...he actually learned a lot from the development of the Northern Ireland Housing Trust. And it has almost been written out of history, but from it's inception until it's eventual transfer of engagements to the Northern Ireland Housing Executive, I think it built something in the region of 46,000 houses in Northern Ireland, all allocated on a fair allocation system, and the housing Trust intervened in areas where they were invited by a local authority to...to go in and build. And they made a major contribution to providing housing in Londonderry for example. It...it had developed from a Scottish concept, the Scottish Special Housing Association I think it was called, and there were quite a number of Scots came over. A lot of the quantity surveyors...	C7	007
Paddy McIntyre	...architects...	C7	008
Erskine Holmes	...architects. They were very skilled social housing and...social housing developers, and the quality of their work was outstanding. So there was an example there for a centralised housing authority.	C7	009
Andrew Molloy	So what inspired the...him to write the rents and houses...housing document when you had this authority already in place? Where...was the authority lacking in some way, or...?	C7	010
Erskine Holmes	Well, Northern Ireland housing was divided between the Northern Ireland Housing Trust and something like 65 different housing bodies in Northern Ireland. Some of whom operated on a points system on the allocation of housing and some didn't. But there was a widespread belief that housing allocation was universally unfair, if you like, and...I...I think Charlie Brett didn't entirely grasp the significance of the contribution by central and local government to housing provision, which had of course to be funded from Westminster. So they didn't have an independent budget for housing. But he was a...he was a Labourer and I think he had some of the prejudices of those of us who were in the Labour Party. We were anti-Unionist and Unionists tended to get the blame for everything, but there was, it was acknowledged, a gentleman's agreement between Nationalists and Unionists over where houses would be built in some situations and the Labour Party was opposed to that and were opposed to political influence on...on housing, and I think Charlie went for that model. I'm not familiar with your document that you're talking about, I don't remember it making any impact on me at all...	C7	011
Andrew Molloy	...right, okay...	C7	012
Paddy McIntyre	I mean, it's referred to. I have never come across it...	C7	013
Andrew Molloy	I've looked for it and I can't find it.	C7	014

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Paddy McIntyre	Have you? Yeah, yeah. But I mean like...like Erskine...I mean I think the issues round that time were first of all...I mean the Housing Trust was there, actually was quite a successful organisation, it did operate a proper selection scheme. It actually built to very good standards as well, whereas part of Charlie's criticism would have been...and much more they built...Well, first...in the early stages you had to be invited in by a local authority to build. That always didn't happen, so it didn't, because you might have wanted to build, you know, the west bank in Derry and the Derry corporation at that time may not have wanted that. I mean, eventually that...that barrier went away. So, you know, they were a big organisation, a professional organisation, a professional staff there. As Erskine said, they brought in a lot of Scottish architects, planners and engineers as well. They built to a very high standard and they let their...their properties on a...on a...an allocation...a proper points basis. Whereas Charlie's criticisms would have been...whatever building local authorities done...he particularly pointed out Belfast Corporation, the standard to which they built was very poor. Secondly, weren't always let on, you know, a proper allocation policy, and Charlie, you know, certainly there's some reference to it in his book where he did point up to the Housing Trust model as being the model which they should base a single comprehensive housing authority around...	C7	015
Erskine Holmes	He also...I don't know what date the Parker Morris standards came in, but he was a strong supported of Parker Morris standards and, you know, Parker Morris standards have been abandoned...today by English authorities. They...they...they build to whatever standards they feel they can economically build to. But Parker Morris standards were very...very spacious, lots of stage space in the house and so on...	C7	016
Paddy McIntyre	...'66. They were introduced in GB in 1966, and the Trust...Housing Trust adopted...it was one of the first things Charlie insisted the Housing Executive do was they adopted Parker Morris standards. Now they...I think probably when the Thatcher government came in in 1979 the Tories just abandoned standards and focussed on smaller properties, less space, and stuff like that...	C7	017
Andrew Molloy	And what were...	C7	018
Paddy McIntyre	Charlie actually saw Parker Morris standards as actually being minimal standards as well...	C7	019
Erskine Holmes	Did he? Did he?	C7	020
Paddy McIntyre	...and the Housing Executive were frequently building above them in the good old days, you know.	C7	021
Andrew Molloy	What were the, sort of you know, the main, you know, concepts behind the Parker Morris standards?	C7	022
Erskine Holmes	Well, you'd have to look that up...	C7	023
Paddy McIntyre	...space...space...	C7	024
Erskine Holmes	...space...	C7	025
Paddy McIntyre	...space, heating, I mean things we'd take for granted these days...	C7	026
Erskine Holmes	I mean, we're talking about social housing which some people would argue that it should be of a low standard, whereas Parker	C7	027

	Morris standards were adopted by authorities, many of them Labour I suppose in England, but I wouldn't...I wouldn't say...		
Paddy McIntyre	...but the key feature was space, I mean, space and central heating...	C7	028
Erskine Holmes	...whereas there was no emphasis on economy in construction, you know, in order to get more low standard housing. The idea was to defend the...the standard and it resulted in, possibly, some delay in the Housing Executive's program at the beginning because in the pipeline there would have been some...thousands of houses, I think, on the drawing board...	C7	029
Paddy McIntyre	...at one time I think about seven or eight thousand...	C7	030
Erskine Holmes	...so whenever the Executive took over, you'd have to look into this, but I'm pretty sure the debates that took place inside the board of the Executive in beginning was whether or not they should go ahead with the houses that were already designed and ready to go or whether they should be redesigned to Parker Morris standards and the chief architect I think was Ray Evans, the head of housing was Harry Simpson, both lost certainly would have defended Parker Morris standards, but you'd have to check that, and then you've got people on the board like Charlie Brett insisting that we...we build to Parker Morris standards.	C7	031
Paddy McIntyre	He...he actually said, you know, we will not...we'll...you know, building a quantity of houses is important, but never compromise on standards to...to the...to, you know, increase the number of...you're, you're output.	C7	032
Erskine Holmes	I'm not entirely sure if I agree with the characterisation of Belfast City council housing as bad housing, you know...	C7	033
Paddy McIntyre	...I'm quoting him, I'm quoting him...	C7	034
Erskine Holmes	...that...he had very high standards and if you go today and look for the infill housing that was built post-war in Belfast, they're a recognisable house type slotted in where houses were lost during the Blitz or...or for whatever reason, but they stand out as good quality housing and they are Belfast City Council houses, not Housing Trust houses.	C7	035
Paddy McIntyre	But they were the exception, I think probably Erskine.	C7	036
Erskine Holmes	Well, you'd have to look at the big estates that were built to see where they...Turf Lodge I think maybe would have been built by the council and so on. But they were under a lot of pressure to build a lot of houses, and...	C7	037
Andrew Molloy	...were they...were they behind the likes of Divis and the Weetabix flat?	C7	038
Paddy McIntyre	Divis was Housing Trust...	C7	039
Erskine Holmes	Divis...	C7	040
Paddy McIntyre	...Divis story is an interesting one...	C7	041
Erskine Holmes	...it's a different story...	C7	042
Paddy McIntyre	...in that, you know...the politics behind that was, it was a very important constituency. The Church and the politicians...the normal way of doing redevelopment then would have been you just actually scattered people to the four winds, to the peripheral states and stuff like that. Whereas there was a very strong opinion	C7	043

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	there both from the church and the politicians that they wanted their...they wanted their parishioners stroke constituents to remain in that, so the only answer was build up, and that was really the idea behind Divis, now, you know?		
Erskine Holmes	What the people were demanding was, and the church was demanding, that the community be retained in the area and the only way in...in conventional wisdom in those days was to build up. And of course it was an idealistic scheme. It wasn't designed to be a series of rabbit warrens. It...it was designed...the streets-in-the-sky...	C7	044
Paddy McIntyre	The public accommodation side was good...good spacious stuff inside.	C7	045
Erskine Holmes	Good space standards, but it was not suited to Belfast live...living really. It...	C7	046
Paddy McIntyre	There's a lovely piece in his book, by the way, where Charlie discusses Divis. And why he did say, in a way, was more or less...it was a rather patronising point of view, that working class people...people peeing in lifts and stuff like that, you know they...Divis was fine except for the people who were in it, you know, which is an unusual thing for him to actually say. You know, that Divis would of worked if it hadn't have been for the people in it. Which given his background was quite a patronising thing to say. [LAUGHS]	C7	047
Erskine Holmes	...but, don't make the mistake that Divis was built on the cheap or was built to bad standard, or even the design of it was negligent. It was designed to follow a...what was thought to be a successful hosting experiment in England, I think it was Sheffield, and people were taken over to see this wonderful housing that had been built before it suffered from he same problems that Divis suffered from.	C7	048
Paddy McIntyre	Basically, I think, Charlie's policy...you know he wrote the design stuff the Housing Executive, in 1973 he chaired some working group. I can't remember the name of it, but one of...one of the principles was no multi-storey accommodation, where there is multi-storey accommodation no children under 16 should be allowed into it, you know...in other words not suitable accommodation for families with kids.	C7	049
Andrew Molloy	Yes, and that's exactly what they're done to Divis now.	C7	050
Paddy McIntyre	...there were also flats in derry in the '70s. And that's the same thing, they also came down for the same reasons. Luxurious accommodation.	C7	051
Erskine Holmes	...but he wasn't the only person in the Northern Ireland Labour Party interested in housing. We had two outstanding individuals who were architects. Brian Boyd who went on to be the first director of the NHBC scheme for private sector housing to be built to good standards with guarantees available to the purchasers that the buildings would be rectified if there was any faults in them in the first ten years of their life and so on, and his colleague who was part of a reform group of people, Shane Belfort, who set up the first housing design centre in Belfast and ran it for some years and went on to become chief executive of the Northern Ireland Tourist Board. So Charlie wasn't alone. The Labour Party had others who were interested in housing. My own interest in housing didn't really develop until I became a Belfast City Councillor in 1973, and...went on the planning committee and developed an interest in housing and subsequently developed a Housing Association in the Ballynafeigh area of Belfast and from that learned of the moves to set up the federation of housing associations that would compliment the work of the Northern Ireland Housing Executive, so the executive would ultimately only	C7	052

	be doing the general family housing, new build, and the Housing Associations would do rehabilitation and...		
Paddy McIntyre	...special needs...	C7	053
Erskine Holmes	...and special needs of all types but especially the elderly, and that's...	C7	054
Paddy McIntyre	That...that...that was probably the rehab role, wasn't it? The special needs one?	C7	055
Erskine Holmes	Yeah, the rehab one eventually gave way to infill and re...new build. But initially, because in Belfast you had a shock on some communities of demolition and moving away. A campaign developed like the Save the Shankill Campaign in which...went to the other extreme. You were trying to prop up two-up two-down houses...	C7	056
Paddy McIntyre	...building extensions which blocked up yards and light, et cetera...	C7	057
Erskine Holmes	...you were left with the old street patterns, and even merging two houses into one didn't necessarily change the character and space standards of the house enough to justify that. So there was a move eventually away from that. Charlie always opposed that rehab on a large scale. He was of a mind to preserve the best of traditional...	C7	058
Paddy McIntyre	...which is interesting given his background. But, I mean, his argument on things like, why would you invest money on things like property which is basically crap, you know, it really didn't...you would never get any life out of it. So, you're right Erskine, he tended to retain the very best, and things you could do stuff within the shell of the house. He really didn't like these...the extensions that started appearing around, you know, urban areas and housing action areas within Belfast where big extensions went out in the back garden and the back garden went and in many cases it had an impact on people living next door and things like that.	C7	059
Erskine Holmes	...but he was right on things like that, except some of his thinking and motivation came from the fact that he really didn't relate awfully well to the working class communities and didn't respond to their desire to be retained.	C7	060
Andrew Molloy	...and was that through a lack of understanding or a naivety?	C7	061
Erskine Holmes	I think it came...it didn't come from his family background, I think it came from his education. He was educated at public school in England...	C7	062
Paddy McIntyre	...Oxford, or something, or Cambridge?	C7	063
Erskine Holmes	Well, he probably went to Eton and then he went on to Oxford. And then he was a journalist briefly in Paris after the second world war. And for a while he was an anarchist, you know, he played with that. Well, we've all got our...our failures from the past to look back on. He married a woman who was, I think, secretary to Morgan Phillips in the Labour Party and he brought her back to Belfast, Joyce, and they threw themselves into work with the Northern Ireland Labour Party, and she...I can recall her being secretary of the Windsor branch of the Northern Ireland Labour Party. Charlie would have been a member of that. So in the Labour Party in Northern Ireland you would refer to people as a comrade, whether they were a woman or a man. And I had the minutes of the Windsor, and it was in...in that was a letter from someone who was resigning because of the rudeness of comrade Brett, and I assumed that this letter was Charlie...directed at	C7	064

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	Charlie because Charlie was very rude. And then I realised that his wife was just as rude...		
Paddy McIntyre	...oh, or worse!	C7	065
Erskine Holmes	...and the letter was directed to Joyce rather than Charlie.	C7	066
Paddy McIntyre	...yes, she could be...she could be difficult to deal with...	C7	067
Erskine Holmes	But, that's not to say I haven't got a great fondness for the memories of both of them. I'm sure if the position was reversed and they were talking about me they would be talking about some of the things that weren't necessarily to my credit, but anyway...	C7	068
Paddy McIntyre	I remember when I was working at that rent scheme thing with him...it was basically a full time job, and I would have went Saturday morning to his house to do a bit of work on it and I was looking after my youngest daughter who I took out with me. And Joyce opened the door, looked at me, looked at my daughter and says "Well, I'm not looking after her, you can look after her..."	C7	069
	[LAUGHING]	C7	070
Paddy McIntyre	So Charlie produced a box, Charlie actually made toys for his kids. You know, wooden toys...a big box of wooden toys. This isn't really relevant, he was just like...she was quite a...quite a...she could give you a sharp word or two so she could.	C7	071
Erskine Holmes	He...he...he could...he could take it as well as give it, you know, if you were...if you were working with Charlie and he was sharp or too witty at your expense and you replied in the same, he would have regarded that as touché. He wouldn't have been offended by a reply in kind...	C7	072
Paddy McIntyre	Picking up your point about connections with, you know, the local community and stuff like that and being aware of...he actually was really a big believer in client participation...	C7	073
Erskine Holmes	...probably not...	C7	074
Paddy McIntyre	...not a big believer in client participation. At the end of the day, you know, it was the professionals and the board members, in a sense to come...I mean, they were the people who knew...they were the people who should make the decision, and he wasn't big into engaging with tenants and stuff...	C7	075
Andrew Molloy	...that's really interesting because you would think of Modernist architect having that, sort of, "we know best," and I would have thought the exact opposite of a conservationist...	C7	076
Paddy McIntyre	...you know, even on the staff front, you know, all the chairman we've had since, they would have been out in the regular offices and meeting staff. Charlie actually probably, apart from the people at the headquarters, the directors and, you know, assistant directors and senior staff, wouldn't have really had much connection with staff away down the line. And I guess you might have found that even in connection with the Housing Associations, as well, he really remained quite aloof from all that.	C7	077
Erskine Holmes	But he was, nevertheless, you know, a moderniser and wanted good quality management...best quality management. And he was right, in a sense, that most people just want to pay their rent and get a good quality management return for that. They don't actually want to run the houses themselves. He would have been suspicious of populist movements or street politics, and his work with the Northern Ireland Labour Party certainly would have brought him in contact...I'm sure he would have been knocking	C7	078

	doors to convos for votes like anybody else, he'd have done his share of that.		
Paddy McIntyre	He does say in his book he hated that...	C7	079
Erskine Holmes	He wouldn't have liked it. He would have...	C7	080
Andrew Molloy	He said it benefited his Buildings of Belfast book, because he knew every single street, but he didn't seem to like actually knocking doors.	C7	081
Paddy McIntyre	No, he said he hated it...	C7	082
Erskine Holmes	He wasn't that kind of person.	C7	083
Paddy McIntyre	But he was...I mean, he was such an influence on housing, you know, particularly social housing. Your interest is maybe in conservation and stuff like that...	C7	084
Andrew Molloy	It would be housing as well, and conservation.	C7	085
Paddy McIntyre	He didn't...I mean, he actually says...actually, he really got nowhere with conservation apart from HEARTH I guess, probably, in...in the social housing scheme. You know, just because it was too costly, too impractical, it took too long and stuff like that, you know...	C7	086
Erskine Holmes	Well, he probably would have spent any money on a building of quality or inherent character. He would have done that to preserve it. But he...his place in the Labour Party is quite important because his close colleague in the Labour Party was Sam Napier who was, for his time, a modernising party secretary in close contact with Transport House in London, and they would have brought into Northern Ireland Labour Party politics the systems and methods used by the party in England, and they...they worked the relationship. But the relationship was based on a kind of fraternal connection, we weren't an integral part of the British Labour Party. But when we stood for election, the Westminster election, we would have had a deal that we would take the Labour whip is elected. He never himself stood or election because he was a partner in a law firm where the other partners would not have approved of any...of any partner being a member of any party, you know, so...but when Sam Napier eventually decided to retire...it was a little prematurely, I think because the Trade Unions had pushed to have Norman Kennedy of the Transport General Workers Union put into the Northern Ireland Senate instead of Sam Napier who would have been the ideal candidate to have gone into the senate and would have given the Northern Ireland Labour Party a voice in both houses, the senate and the House of Commons at Stormont. Sam decided to retire and I know Charlie was very disappointed at that, and then he decided to move out. But he was able to accommodate people like Michael Farrell, Cyril Tolman, John McGuffin, Erskine Holmes, people like that who would have been radical way beyond him. He...he was...he was able to accept those on equal terms in the Labour Party.	C7	087

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Paddy McIntyre	But his...his influence on housing was profound in a number of ways. First of all, there's a document worth looking at, he set development standards for the Housing Executive. He chaired a working group in the Housing Executive in 1973 which set out in...you know, a set of principles for what housing design standards should like, what layouts should look like, what the building form should be. And, for example, you know, the days...at that time the approach to redevelopment before that was, you know, you came in, basically destroyed the community...shipped everybody out. He said, from now on the preference would be no green field development, right. That redevelopment should be done on the basis...now it wasn't always practical to do that, but you were actually keeping people back in their community. Move away from multi-storey flats unless...with an exception, and only then where...where there's families, children had to be over sixteen. No maisonettes, Parker Morris standards, and he also had things to say about what brickwork should be used, and what country-town should look like, they should stop building these estates in country-town because town centres would have been ruined. So that was on the physical side, but the other thing I think he probably made a huge impact on back here was just the whole approach to fairness, particularly through the selection scheme. You know, he was a strong adherent that...that housing should, you know, should be allocated on the basis of need and need only, and indeed if you read through his annual reports at the time, one of the great pride...you know, one of the great statements he made, almost with every annual report was, there was no findings of religious administration...or religious mal-administration within anything the Housing Executive done by way of customer complaints basis, and stuff like that. So he had a huge...you know, fairness really always struck me as well, you know. He was a man who believed in fairness.	C7	088
Andrew Molloy	Did he have a response to the Mathew Plan? Because it sounds like, what he was advocating was already laid out in the Matthew Plan apart from maybe the move towards high-rise living. You know, the Matthew stopline and stuff like that, to stop greenfield development and stuff. Did...was he opposed to the Matthew plan, or did he have...?	C7	089
Paddy McIntyre	The Matthew Plan, you see, was about 1967, wasn't it?	C7	090
Andrew Molloy	It was '62, and then...	C7	091
Paddy McIntyre	It was '62, well, and again, it wouldn't really have flown...have flowed into his life in the Housing Executive I guess. I mean, I don't...well there's some reference to it, by the way, in his book, which I must say I don't really...there's some reference to the Matthew Plan in his book, but I don't really pay an awful lot of attention to it, you know? But he really, nothing to do with stoplines...stoplines and stuff like that...he really believed that people should not be shunted out of their community to peripheral estates for redevelopment. I mean, one of the classic examples, Erskine, where the stopline was bust was Poleglass, which was entirely done for reasons of actually dressing huge urgent housing need in West Belfast. And, I mean, they were looking for four thousand houses. I think we ended up getting...they ended up getting two thousand out there. And with great legal opposition from the Lisburn Council, I think at the time as well. And that ran on for a few years where they would hardly collect the bins and things like that, they had to be forced to collect the bins. But, I mean, that was about the only example I can think of where he was aggressively pushing for a bust in the stopline or...	C7	092

Erskine Holmes	Well he was prepared...even though he came from the same class that really ran the Unionist Party in Northern Ireland and in a sense ran the government, he was prepared to be different, you know. He never sought any...awards or power or position by going with the establishment. So he was an anti-establishment figure yet he conveyed the impression of being of...of the same...same class in a sense...	C7	093
Paddy McIntyre	Aristocracy would have been possibly...relate more than Unionist, you know...	C7	094
Erskine Holmes	Yes, well there is that thing about the Unionist Party. It embraced everybody from the working classes right through to the landed...or the minor landed gentry of the North of Ireland, but he himself came from a family that didn't really have a lot of land or wealth, but he had that appearance of class about him, and I say 'class' meaning 'that class' about him. But...in some ways he's a bit like Wedgwood Benn who's just passed, you know he didn't...he didn't want to be a peer, he wanted to be in the Commons. Charlie would have been on the same ilk, you know, he didn't want to join the administration. He was also against religious bigotry in all it's forms...	C7	095
Paddy McIntyre	Oh yeah, yeah, yeah....	C7	096
Erskine Holmes	...and his closest friend at one time would have been Paddy Devlin who was chairman of the Northern Ireland Labour Party, MP for Falls...	C7	097
Paddy McIntyre	...he was eventually on the board as well, of the Housing Executive at one stage...	C7	098
Erskine Holmes	...and he was also in Crumlin Road jail as an IRA man in 1944 or 45, you know. So Charlie would have had no problems working with people of the most interesting backgrounds.	C7	099
Paddy McIntyre	He actually was interested in, I think as chairman as well...he didn't really network a lot with the political system here, I don't think in my memory, so he didn't. You know, he famously fell out with Peter Robinson over...over...over, you know, the Belfast housing strategy at the time. Peter Robinson was alleging that it was de...you know, depopulating the Protestant communities of Belfast, so it was. And there was a...a major, you know, newspaper correspondence between the two of them. Correspondences blowing in and out. You know, he stood up to that as well, as he stood up to the Tory government when he came in here. Because he became chairman...Maggie...Maggie Thatcher and him basically almost coincided with each other. he fought long and hard to try and stop the budget cuts here in Northern Ireland, the same way it happened in the rest of the United Kingdom, and he won the case...and he won the case by very articulately saying, well our housing conditions are worse than any city in the UK. We're miles behind, you've finished your development with all these houses from the beginning of the century, we've only started. And he actually ended up getting money put back into the housing system in Northern Ireland because he was quite...very very...you know, no difficulty, would he stand and take on the political...you know the political masters in a sense and say this what you need to do, you know.	C7	100
Erskine Holmes	...and then the Northern...the Northern Ireland Housing Executive was allowed to spend it's house sales monies on the housing program, whereas the English authorities weren't allowed to do that.	C7	101
Paddy McIntyre	They handed it back, they handed it back, yeah.	C7	102

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Erskine Holmes	Unfortunately many of the people who could tell you more about him, who worked with him, are no longer around. John Murray who was permanent secretary eventually in the department was the director responsible for regionalisation of the Housing Executive. He worked...	C7	103
Paddy McIntyre	Victor, who I tried, Victor...did he never...Victor never approached you, did he?	C7	104
Andrew Molloy	No, he didn't...I tried to contact him...	C7	105
Paddy McIntyre	I know Victor, but he's not in the best of health I think, at the minute, so he's not you know...	C7	106
Erskine Holmes	He picks and chooses who he talks to. if you had long blonde hair and you were female...he wouldn't say no to you!	C7	107
	[LAUGHING]	C7	108
Paddy McIntyre	Even in his old age. But he was telling me the other day, you know, he hadn't been well for a few months.	C7	109
Erskine Holmes	Ho he hasn't...he...he has a permanent colostomy and he...he has some problems associated with that...	C7	110
Paddy McIntyre	Unfortunately he details it all in an email to me, which...	C7	111
Andrew Molloy	...sounds lovely!	C7	112
Erskine Holmes	I was spared that...	C7	113
Andrew Molloy	How about the...the decline of the Labour Party? In his book Charlie Brett talks about how he, kind of, withdrew when the Troubles started. Was he...?	C7	114
Erskine Holmes	I...I think we was...had just had his time and that was it. He totally misinterpreted discussions that the Northern Ireland Labour Party were having with Loyalists and he seemed to think that the Ulster Workers Council Strike had been tacitly supported by the Labour Party...	C7	115
Paddy McIntyre	Was he not out of the Labour Party by then, no?	C7	116
Erskine Holmes	he hadn't left, no. That was about the time he resigned from the party.	C7	117
Paddy McIntyre	Was it? I thought he'd left earlier than that.	C7	118

Erskine Holmes	<p>But, while he was living out at Greenisland at Jordanstown...Greenisland, I understand anybody who came over from the Aristech Labour Party...he would have invited them to...to dinner and so on. I'll give you one story on that, not a...not a Labour Party person but, I...setting up a lunchtime meeting between Charlie and Sir Desmond Larimer who was the first chairman of the board of the Housing Executive. But, this was to discuss funding Charlie's work for HEARTH Housing Association...or HEARTH Revolving Trust rather than the Housing Association. And, we had the lunch set up for Malone House and Charlie arrived carrying a bottle of Madeira and he said that he always kept a bottle of Madeira in the house because he'd had Enoch Powell for dinner on one occasion and he asked Enoch what he would like as an aperitif and Enoch said "I always have Madeira." And, of course, Charlie didn't have any Madeira in the house, so he bought a bottle of Madeira just incase he ever needed it again, this was his reason for bringing the Madeira. Well, I mean Madeira is a fortified wine like Port, so we got some of that in to Desmond Larimer and eventually with a glass of wine it came to the question of how much money we should allocate towards HEARTH. And Charlie, of course, didn't know what to ask for and he said to Desmond "It's really a matter for you to suggest." And then Desmond said to me "Well, Erskine what do you think?" And I said "Well, a million pounds would be reasonable allocation, I think." And I know that Desmond was somewhat shocked at the size of the figure, because we're talking about 1978, at the time, and he said "Oh, yeah, would that be all in one year?" And I said "No, no, no, spread it over two or three years." "Oh, that'll be alright because we can take it out of the current account rather than take it out of reserves, you see." So, I don't think Charlie fully understood that he had been offered a million pounds. He never fully grasped that opportunity. And it's only this year that we've actually made a million pounds available to HEARTH Revolving Trust, and we've just bought the Riddel building in Anne Street at five hundred thousand pounds, Navigation House out at the Lagan lock at Sprucefield at over two hundred thousand pounds, and a complex of houses in Newtownards to make up the million, you know. So, interesting, now what's the connection between Ulster Garden Villages and Bryan Will of course? They had both worked together on the Housing Trust, but the book that I've brought you here about Charlie Brett's father, Charles Brett, military cross, world war one at the battle of Messines. The connection was that this father...father of Charlie became the chairman of Ulster Garden Villages while it was in administration. And Sir Cecil McKee was the administrator on behalf of Liverpool and Victoria friendly society, and...I became very close to old Mr Brett, who was a gentleman in every sense, and he'd come to rely on my ideas to get this society out of administration and get him out of the chair. And the ideas came to fruition because the Housing Executive assisted to me to do a survey of the views of the tenements in the estates on how they would react to a similar offer of tenant purchase the Executive had. And the Executive statisticians were able to show me that within a matter of months we would have generated enough money to pay off Liverpool Victoria friendly society and the Northern Bank and would be back in control of our own affairs. So, from being in administration we went to the present day where we've reserves of, maybe, twenty-seven million pounds and property probably worth another thirty five million pounds.</p>	C7	119
Paddy McIntyre	<p>There was a lot of investment in Bulgaria which you did quite a few years ago, is it ever reappeared? They funded a, sort of, housing development which I was involved working with in Bulgaria...</p>	C7	120
Erskine Holmes	<p>Unfortunately the success wasn't replicated in Bulgaria...</p>	C7	121

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Paddy McIntyre	Was it not?	C7	122
Andrew Molloy	And what...what kinds of project do you completed under Ulster Garden Villages...what...?	C7	123
Erskine Holmes	Well now, Ulster Garden Villages was a Housing Association that was set up to build garden villages...	C7	124
Paddy McIntyre	Melville being the famous one...	C7	125
Erskine Holmes	Melville, Ferns, Whitehead...	C7	126
Paddy McIntyre	It was not a Housing Association since, you know, in the current form, it was...it wasn't grant aided and stuff like that, was it?	C7	127
Erskine Holmes	No, no, it's...it's an independent Housing Association and...	C7	128
Paddy McIntyre	...not regulated or registered...	C7	129
Erskine Holmes	...established in the 1950s, it's...it's an industrial and provident society for the benefit of the community and it...it was the...it was inspired by James Arlow...or William Arlow McGrath, who was a builder who'd served in the first world war, and that's the connection with Charlie Brett's father, and had seen the kind of housing that he wanted one day to build himself in...in Flanders, and eventually his vision was realised. He formed a Housing Association and built all these houses, but it went into administration for a variety of reasons which we'll not go into now. And he emigrated to Canada...completely broke because his personal finance had been put behind the guarantees of the bank, but started again and became a multi-millionaire in Canada, so he wasn't finished by any means. But anyway, I digressed into it just to show you how things sometime in Northern Ireland, these little links all work in with each other, so Charlie's vision of a Revolving Trust has now been realised and Marcus Patton will be retiring this year, but...	C7	130
Paddy McIntyre	Will he?	C7	131
Erskine Holmes	...he's going to continue doing some work with the revolving trust and it's...it's interesting that old connection...	C7	132
Paddy McIntyre	Him...him and Charlie would have been quite close, wouldn't they have been?	C7	133
Erskine Holmes	They were, they were...	C7	134
Paddy McIntyre	...because Marcus was an architect, was he?	C7	135
Erskine Holmes	He was an architect at...from...graduated in architecture from Edinburgh with a first class honours degree and a great interest in heritage, and really Charlie had his eye on bringing this young man back in 1978 to set up his restoration work and, I mean, it's just amazing. Of all the things that Charlie did I think the work that HEARTH has done will be a memorial to him...	C7	136
Andrew Molloy	HEARTH predates the Ulster Architectural Heritage Society, doesn't it?	C7	137
Erskine Holmes	No...	C7	138
Andrew Molloy	I thought it was set up just before it...?	C7	139

Erskine Holmes	HEARTH would have been formed in 1978.	C7	140
Paddy McIntyre	Around about the time the Housing Associations were kicking off here, after the '76 act would it not have been?	C7	141
Erskine Holmes	'75 I was appointed and I started setting up housing associations. And then Charlie came to me with a proposal that he would set up one for...for heritage. I encouraged him to go down that road and he really copied a Scottish experiment, the little house scheme or something...	C7	142
Paddy McIntyre	Did the Housing Executive transfer that...that Joy Street scheme to HEARTH?	C7	143
Erskine Holmes	Yes.	C7	144
Paddy McIntyre	We did, aye. Have you seen that Joy Street scheme?	C7	145
Andrew Molloy	Yes...	C7	146
Paddy McIntyre	I mean, that was a Housing Executive site...not site, dwellings...	C7	147
Erskine Holmes	...I think another one...	C7	148
Paddy McIntyre	...we...we transferred that over...we transferred them over to HAERTH because they had the skills and sense to do that which we wouldn't of had now, you know...	C7	149
Andrew Molloy	...it's a fantastic scheme...	C7	150
Erskine Holmes	...you can go to HEARTH and get their publications on what they've done. Beautifully illustrated and one of the one's the Executive would have transferred is Rose Cottage...	C7	151
Paddy McIntyre	...oh aye!	C7	152
Erskine Holmes	...off Donegal Pass...	C7	153
Paddy McIntyre	...Donegal Pass, yes.	C7	154
Erskine Holmes	...and then there was a little cottage going on the Antrim Road on the left hand side. I don't know where it came from, whether it was the Executive or whether it was bought on the open market, but there are quite a number of HEARTH schemes in Belfast. But That Riddel's building will be...be done in conjunction with the Royal Ulster Academy and it'll be an arts centre.	C7	155
Andrew Molloy	Do you think there's any connection between Charles Brett's work on housing and his work on heritage or do you think he's...he's sort of, a dichotic individual who had these two...two...	C7	156
Paddy McIntyre	Well, there is an interesting bit in his book somewhere where he did say he was...one day he did feel his role would allow him in a sense to bring a...you know, bring a bigger conservation activity in and around the work of the Housing Executive, but he actually says...he says "I failed..." he doesn't use the word miserably but he failed because, you know, the mechanics of social housing on that scale, practicality of it, the cost of it. He...he was a...the only example he actually does use is...is...is Joy Street...is the only one he does use...although he does point to some schemes like Banbridge or Tandragee where new build, you know...he maybe took on some bit of that. But he does say he failed because of the system almost, you know. And he was disappointed that he didn't	C7	157

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	bring a bigger conservation role into the Housing Executive particularly.		
Erskine Holmes	I don't think he particularly liked replica housing...	C7	158
Paddy McIntyre	...yeah...which we would have...he described some as being...as being, you know, that's what they were. And the only two that he actually picks out is actually one in Tandragee and one in Banbridge, which he drives...they do look as though they're not replica, so they don't you know. But he didn't...he sort he...he said "I think I failed there, so I do," for reasons just to do with the practicality of driving out a big social housing program, you know.	C7	159
Andrew Molloy	...yeah...	C7	160
Paddy McIntyre	And he wasn't really, in terms of...he argued about retaining property as opposed to replacing them. Again, he probably was on balance...unless the housing was, you know...had certain features to it...if the housing was rubbish you could never extend it's life beyond a certain period of time the best answer was just to redevelop...to demolish redevelop and rehouse the people on site, which meant a lot smaller redevelopment schemes and things like that as well.	C7	161
Erskine Holmes	His...his political influence may be responsible for the Northern Ireland Housing Executive being set up. I would actually disagree with Paddy on the Housing Executive, I actually feel the wrong decision was made on housing. that British decided to go for a Housing Executive for Northern Ireland when in fact the plans were there for a universal points scheme for Northern Ireland and were going to have twenty seven district councils	C7	162
Paddy McIntyre	...twenty seven councils, yeah...	C7	163
Erskine Holmes	...and the...by forcing, to be crude about it, Catholics and Protestants politicians to work together at local government level in building houses...uniting behind the housing program I think would have been more satisfactory for Northern Ireland than taking housing...trying to take it out of politics. I...I actually think Charlie Brett backed the wrong horse on this one. And he had influence and he would have influence probably Callaghan, Jim Callaghan. If you read Jim Callaghan's book you will find he's advocating a central housing authority for Northern Ireland.	C7	164
Andrew Molloy	He mentions the Callaghan reforms in his book as well...	C7	165
Erskine Holmes	I don't remember Charlie Brett in the Labour Party campaigning for a central housing authority...	C7	166
Paddy McIntyre	Certainly, you know, he...	C7	167
Erskine Holmes	It was points system, points system, points system he was on about, but what you should go back to is the 1964 memorandum on civil rights in Northern Ireland, which was largely, I think, written by Charlie Brett. And this was presented to the Unionist government by the Labour Party and the trade union movement, the Northern Ireland Committee of the Irish Council of Trade Unions, and it sets out the program of reform that was needed for Northern Ireland and there will be reference to housing there in that document. And I'm pretty sure he would have had a lot of say in how that document was produced. And now remember, the civil rights movement hits the streets in 1968, but Charlie Brett was pressing for more or less the same program of reform, but in 1964, and it's all there in that document, which I could supply to you if you can't locate it.	C7	168

Andrew Molloy	That'd be fantastic.	C7	169
Paddy McIntyre	Certainly all...certainly all the time I knew him he was a very strong advocate of a central housing authority.	C7	170
Erskine Holmes	Well, he was, yes...	C7	171
Paddy McIntyre	...and interesting...he was...he said, now, if there was a devolved or shared government here at some stage that was working, you might want to think about beginning to think about transferring some powers back to elected...you know, elected representatives. To some extent you have that now, because you do have an assembly there with a minister there who's local, you know where there's a bigger involvement now...a political involvement in the role of the Housing Executive than there was all the way back then, no?	C7	172
Erskine Holmes	Well, you see, there was a misunderstanding I think in British public opinion, and to some extent amount the people in Northern Ireland about the proportions of housing...the new build housing that was created in Northern Ireland from, say, '47 to '71. Over half of that, something like 51% of that went to the Catholic community. And I've already told you the size of the...the Northern Irish Housing Trust program of, say, 46/47 thousand houses. I don't know how it broke down with the Northern Irish housing trust. But the figures in Richard Rose's books have never been challenged, that based on the census figures and so on, over half of the new housing in Northern Ireland, which there was a significant amount, went to the Catholic community. That would not be understood, even today...	C7	173
Paddy McIntyre	Well, what happened there...that's all true...things like Derry almost became a story in themselves, and arguments that you might have had a chance to say...well most local authorities did allocate housing on a fair basis. The reality was, you know, the agenda was taken over by places like Derry and so forth, where quite clearly things were not working properly over there...	C7	174
Andrew Molloy	...and then there was the squatting in Caledon incident...	C7	175
Paddy McIntyre	...well, yes, that was the...	C7	176
Erskine Holmes	Well, then you see again, if you want to go in to that, and I don't know why you would want to go into it, just if you want to go in to it, look at the other counter argument...in Derry, there was a lot of new housing but it was outside of the city boundary. There was also the housing that was built in the south ward, of which was...over 90% of it would go to the Catholic community because the south ward was where the largest population was and it's represented in all the diagrams about the Gerrymander and so on. So, most of that was built by the Northern Ireland Housing Trust, so 90% of the Northern Ireland Housing Trust new housing, of which there was probably a couple of thousand houses in the City of Derry, built by the Trust went to the Catholic community. But that's just not grasped...	C7	177
Paddy McIntyre	Other events took it in a sense, and you know...	C7	178
Erskine Holmes	...but if you're looking back, don't look back at it with...with the same eyes of people who in the 1960s did not believe that there was anything except unfairness in Northern Ireland and that there was a total misallocation of resources. Of course there was unfairness, of course there was misallocation, but housing doesn't really stack up in terms of the gross allocation figures. Caledon was a situation where the gentleman's agreement was operating, and two houses went to Catholics and two houses went to	C7	179

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	Protestants in there, but the Republican movement, the Republican clubs at the time were trying to break that gentleman's agreement and...and show where there was discrimination. Around Nationalist politician Austin Curry wanted in on the act as well. So after the house had been squatted in he went and squatted in it again in order to get the cameras, you know...		
Paddy McIntyre	You know who the squatter was, but the way? That was Michelle Gildernew, the MP.	C7	180
Erskine Holmes	She was a baby there, at the time...	C7	181
Paddy McIntyre	It was one of her...if not her father then her uncle, or whoever it was, was the actual squatter...	C7	182
Erskine Holmes	Yes, it was the Gildernew family, and of course the Gildernew's were not from there. They came and squatted in the houses, you know. So nothings ever simple...	C7	183
Andrew Molloy	So that was just a propaganda exercise, essentially...?	C7	184
Paddy McIntyre	It's how you capture an agenda...	C7	185
Erskine Holmes	When you're involved in politics you don't always...always stick to the truth. But a meeting I addressed with Austin Curry where I came up with...	C7	186
	[LAUGHING]	C7	187
Paddy McIntyre	Maybe you want to rephrase that one...	C7	188
	[LAUGHING]	C7	189
Paddy McIntyre	...you're...you're the politician, I was never a politician, I don't know that language, you know!	C7	190
	[LAUGHING]	C7	191
Erskine Holmes	I'm very...very adept at failing as a politician so that means I must tell the truth, but the debate I had with Austin Curry in Queens University quite recently, you know, in the last two or three years, he didn't like the figures I was giving on housing and so on and he more or less said "You've gone over to the other side." And I said "I was never on your side." I said "Is it not a fact, Austin, that there was a gentleman's agreement between the Nationalists and the Unionists?" and he said "Yes," but he said it in a very low voice, though, so you know...a gentleman's agreement on...you put so many houses there, so many houses there and you don't disturb the balance of the vote and Caledon fits in that category.	C7	192
Paddy McIntyre	You know, but I think, at the end of the day, you know, all the politicians fairly recently in the new public administration said the one standing political success in the reforms from the civil rights movement in '71 is the Housing Executive. I mean that was pointed out from both the Unionist side and from the...the Nationalist republican side as well, now that's...I mean that'll change now because there's big changes ahead there as well. But that's what they were saying a few years ago, Erskine, so that the political system viewed it as a success.	C7	193
Erskine Holmes	But I'm suggesting that that doesn't necessarily mean it was true. You know, at the end of the day, we need political revisionism in order...if you challenge what were accepted truths and...going back to my original proposition, that we could have done without the Housing Executive, that's seems almost inconceivable. But have a look at the situation, if you were having local government reform and you were doing away with sixty six or sixty seven authorities and you were bringing it down to twenty seven, you	C7	194

	were putting a universal points system in and you were going to have only twenty seven housing bodies instead of one...		
Paddy McIntyre	Well I think what they wanted...they took the core housing body at the time which was the Housing Trust which was a big organisation, fifty thousand stock, professional staff in it and, you know, they were able to build a very professional organisation from the Housing Trust...	C7	195
Erskine Holmes	Do you think they built on it, do you think they built on...?	C7	196
Paddy McIntyre	Well I think that was probably, if you look at what Charlie said, that was...I mean part of his argument was you should really extend the role of the Housing Trust to, you know...there was a big body there, there was no politics involved in that body, if anything it was a bit patronising because you could only at that time house a certain type of tenant, you know, If you were rough you might not have got a house, you know, or if you couldn't look after a house you might not have a got...	C7	197
Erskine Holmes	It was a bit like the old Glasgow system where people inspected the house you were in to see how you lived before...before you were going to be given a new house...	C7	198
Paddy McIntyre	...all the Housing Trust managers were women...	C7	199
Erskine Holmes	...to what extent...well they did introduce professional housing management...	C7	200
Paddy McIntyre	...so that was his argument, plus you did had standardised vents, standardised selection scheme, you had ability to do research on a...a wide basis, you know, you could introduce common standards around the place in terms of, you know, quality of design, layout, you know, and stuff like that. So, in many ways you'd almost thought that Charlie wrote the joint communique, you know the big policy of '60...'69 or whenever it was Caledon thing-a-me-bobber, you know, about the setting up of the Housing Executive. Charlie could have written it, you know.	C7	201
Erskine Holmes	Could be, yeah...	C7	202
Paddy McIntyre	I'm not saying he did, but you know, in a sense so many of the things that he thought about housing were included in it, you know the arguments for a single body were included in it, you know. Now his...his...his...somewhere I read recently, it was like a postscript...what might happen if you had a properly devolved government working here? Would you give housing back...you know, he said at that time definitely not, but there could come a point in time where politicians should be taking their proper role in the delivery of housing services, yeah.	C7	203
Andrew Molloy	And do you think that could happen now, or are we still...?	C7	204
Paddy McIntyre	I mean, there was no...if you go back to the last review there was no...none of the councils or political parties were interested in taking back housing.	C7	205
Erskine Holmes	No, what will happen will...they'll stick to the private housing capacity of housing associations to do new build and, ultimately I think when the Housing Executive is broken up into, say, five housing associations, initially with no development role, I wouldn't rule out that those five new associations might not...could be a single one...	C7	206
Paddy McIntyre	...or what could happen as well, Erskine, they've still to get rid of the hook of Sinn Fein who are still opposed to the landlord act...	C7	207

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Erskine Holmes	I don't think the Executive will ever be setting...you know, I don't think they'll ever be the same in house administration team of architects, quantity surveyors, and so on...services will just be bought in in the same way Housing Associations buy them in. But it's not inconceivable that the Housing Executive Mark Two could indeed be a development body again, because it will qualify as a private...	C7	208
Paddy McIntyre	...I don't see what it shouldn't be a development body...	C7	209
Erskine Holmes	...I don't see any reason either...	C7	210
Paddy McIntyre	...from day one, anyway it's...	C7	211
Erskine Holmes	...the main criteria is, of course, funding housing now. Where to find the public money and to enable housing investment for the banks...or wherever, to be treated as not public funding. Because the Executive was effectively a government body, any any borrowed by the Housing Executive would be treated as public expenditure. Associations didn't have that categorisation, so in the new reform it's all about how to fund housing. That's...that's what it's all about. How to raise the money to fund housing using this...this system, because the British method of determining what is public and what is private...it's...	C7	212
Paddy McIntyre	...it's out of kilter with the rest of Europe...	C7	213
Erskine Holmes	...it's a little bit odd. It means if you go to a bank and borrow money that's private money, but if you go to the government that's public money.	C7	214
Paddy McIntyre	They're actually quite unique in the European Union.	C7	215
Erskine Holmes	If you're a public body that goes to the bank to borrow money, then that's public money. So it's...that's how Housing Associations are involved now in the reorganisation of the Executive. It's all about the financial model.	C7	216
Andrew Molloy	So, as...it's been just over an hour so I'll just ask one more question. As far as Belfast is concerned, what do you think Sir Charles Brett's legacy is as far as the physical and social fabric of the city is concerned?	C7	217
Paddy McIntyre	Well, if, again, if you look at, really...the Housing Executive moved from a position of large scale redevelopment. Wrecking places like, you know, the Rape of the Shankill or whatever they called it, into much smaller redevelopment schemes where, you know, the quality of the housing going back in, by and large, tried to fit in with the...the local community. You know, the local physical environment that was there, would be my view. Plus, I mean, Charlie was a chairman when the first Belfast Hosing Strategy came in, you know, with a mix of development and rehabilitation and housing action areas, so he was, you know.	C7	218
Erskine Holmes	Well, if you look at very high quality urban new build, social housing on the Shankill Road, on the Falls Road, I mean thats...	C7	219
Paddy McIntyre	...and North Belfast, I mean, redevelopment in North Belfast, which was after Charlie left, was still built around the same principles of small redevelopment schemes, very sensitive design stuff went back in again and keeping communities there, you know...	C7	220
Erskine Holmes	Well, there's...there's a sameness about it, which is fair enough...	C7	221

Paddy McIntyre	...red brick...	C7	222
Erskine Holmes	...you know...it's all...it's all as far as possible he would have had clay brick, you know. But it's all brick, all looks as if it's been built to a masterplan and it...	C7	223
Paddy McIntyre	...well if you go back to that document he wrote in 1973 he said all city development shall be red brick...finish...	C7	224
Erskine Holmes	and the...the external design is in what you might call good taste. The space standards are excellent and I think communities appreciate their new housing, so, I'm sure he's well pleased with himself whatever he's looking down on.	C7	225
Paddy McIntyre	Well the last couple of years that he was, you know...put in his annual report, you know, what he does say...in fact his last one was we have changed the face of Belfast, which is what he felt at that time, you know.	C7	226
Andrew Molloy	And what year would that have been written?	C7	227
Paddy McIntyre	1985 or 6. Actually, the annual reports, he wrote, by the way, an introduction to the annual reports, you know, the five or six years he was chairman. They're worth reading.	C7	228
Andrew Molloy	Are they all publicly available?	C7	229
Paddy McIntyre	No, they're not, now what I can do is I can get you a set of them sent to you, of the introduction.	C7	230
Andrew Molloy	That'd be fantastic.	C7	231
Paddy McIntyre	I'll get...I mean I'll get a postal address for you. They are just worth reading because it sets out his stall at the beginning of that period of 1979 when he became chairman, also at the end of it states what he thinks he achieved in 1985, or whatever, over his...you know, his watch on housing.	C7	232
Andrew Molloy	Because in his introduction to his revised edition of the buildings of Belfast, which was '85, he was horrified at what had happened to Belfast since he first wrote the book in '66. Obviously the Troubles corresponded...so it would be interesting to hear what he thinks, because that's more on the social side.	C7	233
Paddy McIntyre	I've got copies of them here actually, I'll leave my copies with you.	C7	234
Andrew Molloy	Thank you very much for that.	C7	235
Paddy McIntyre	The more I think of it I don't actually need them. I'll leave mine with you. You can look at what he was doing all those years ago. Just, talking about the sherry, one of his traditions became on a Monday evening at five o'clock he had all the directors up for a glass of sherry...a glass of sherry. And, Erskine would know, these guys...I would have been there regularly as well, we didn't drink sherry, you know. We were pint drinkers and we were sitting have a glass of sherry. I mean, Charlie reviewed the business of the week, what was ahead and that...[LAUGHS]...none of us were sherry drinkers	C7	236
Erskine Holmes	Yes...he wouldn't have been a pint drinker, really...	C7	237
Paddy McIntyre	...probably wouldn't...	C7	238
Andrew Molloy	...old fashioned gentleman...	C7	239

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Paddy McIntyre	...red wine.	C7	240
Erskine Holmes	Well he...he smoked of course...	C7	241
Paddy McIntyre	...yes, and that's what killed him eventually.	C7	242
Erskine Holmes	...he was a chain smoker and he really died of emphysema. He enjoyed the company of women socially, you know, and he liked dining out and so on, so...he...he lived life to the full.	C7	243
Paddy McIntyre	...he was a good guy...	C7	244
Andrew Molloy	So was he good to know personally?	C7	245
Paddy McIntyre	Once you...he was a bit stand-offish until you got to know him. I mean, i got to know him very well working on that rent scheme, as secretary to it, and he was...he was actually very sociable, you know. But when you first met him, I mean I was probably not old, but he was off-putting, stand-offish...and he was posh, wasn't he?	C7	246
Erskine Holmes	He was a bit posh, yes.	C7	247
Paddy McIntyre	...but one you got to know him...she was actually probably more...she was actually probably more difficult than he was, in many ways...	C7	248
Erskine Holmes	Yes, but her bark was worse than her bite...	C7	249
Paddy McIntyre	[LAUGHS] Well, is that us finished Andrew?	C7	250
Andrew Molloy	Yes, that was fantastic. Thank you very much for agreeing to talk to me.	C7	251
	[INTERVIEW TERMINATES]	C7	252

Appendix D – Modernism v Conservationism Transcript

Appendix D

The following is the script for a talk delivered at PRONI on 27th May 2014.

Items in italics are instructions to the lecturer or queues for audio or video clips. A recording of the lecture can be seen in Appendix G.5, DVD 1.

Belfast is a city still defined by its Victorian age. The rapid expansion of the town over the 1800s lead to it being granted city status by Queen Victoria in 1888 leading to the construction of arguably Belfast's greatest building, it's City Hall, and even more arguably it's most coherent urban development, Royal Avenue, which was previously the narrow thoroughfare of Hercules street. Here you can see a map dated 1851, and here is the map of 1901. An early example of a planned urban development.

Belfast started the 20th century on a high, a high that unfortunately would not last too long. Alfred Brumwell Thomas, architect of the City Hall, had a set of lofty ambitions for the city that aimed at bringing Belfast's civic centre up to the Victorian expectations that had established it as a '*city of the empire*,' to use Thomas's words. Proposed in 1925, however, they were to go unrealised for a set of reasons both personal and international. The proposals began with a stately hotel to match the grandeur of the City Hall, based on Donegal Sq East. Full details of this proposal can be viewed in the PRONI archives, including correspondence between Thomas and his solicitor Charles Brett discussing the buying of the site and a list of financial backers for the scheme.

- *Explain images*

This coincided with another of Thomas's proposals, this one on an urban scale. Thomas proposed that Donegal Square would become the central space of what he called a 'tri-square plan.'

Wellington Place to Chichester Street was to become an imposing avenue similar to Royal Avenue with two new grand squares standing at either end, one at College Square around Inst, the other around the Royal Courts of Justice. With this, Thomas also proposed that the Northern Ireland parliament building that was being touted at the time should be located in the markets area. At this stage of course the housing development known as the 'Markets' or the 'market' did not exist, so we can assume that Thomas was proposing to situate this on the present day site of the Waterfront Hall, capping off this tri-square plan handsomely.

- Explain map

These proposals were never realised however and we can but speculate as to why. I have come across some evidence, again in the PRONI archives, that Thomas got on the wrong side of the Belfast corporation. There appears to have been a bit of bad-blood generated over the design of the war memorial on Donegal Sq West, and Thomas also issued the council with a writ over unpaid fees for, of all things, the design and construction of a stage for the unveiling of the City Hall's statue of Victoria.

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The most likely spanner in the works for Thomas's proposals however, is a lot less personal and scurrilous. The wall street crash of 1929 caused a rapid industrial decline in the UK and indeed across the world. Apart from the boost the Second World War gave the shipyards, rope and Sirrocco works, Belfast's industry never really recovered from this and the Victorian boom years, along with any further imperial and urban pretensions, were effectively at an end.

As the war was drawing to a close the council employed W.R.Davidge, an expert in the newly developed discipline of 'planning' to create a set of reports for Belfast. This came from an awareness that both the old Victorian housing stock and the road system were woefully inadequate for the burgeoning city. Additionally, numerous sites across Belfast had been levelled in the Blitz and the opportunity was seized to take control of the development of the city. The Davidge reports are also notable in that they lead to the 1946 'Report on the Ulster Countryside' which was the beginning of any legislative suggestion that something needed to be done to protect natural amenities against uncontrolled urban and increasing suburban development.

Despite this awareness of Belfast's difficulties, nothing was really done about these problems for a further 15years when the Stormont Government employed Scottish architect Robert Matthew to put together an Urban Area Plan for Belfast. Visionary Northern Irish civil servant John Oliver lead the appointment of Matthew in the face of significant suspicion from the Unionist

government, who viewed the concept of urban planning as an instrument of socialism. Slum clearance was already underway across the blighted inner-city and the idea of a new urban motorway was looking increasingly likely.

Robert Matthew was brought in to make sure things were done right.

Matthew set to work straight away, setting up an office on the Hollywood Road. In the tradition of the visionary Victorian planner and fellow Scot Sir Patrick Geddes, Matthew put together a regional survey of Belfast, an examination of the city in it's region and not just as an autonomous entity.

This survey, Matthew proposed, should be updated frequently so as to allow planning decisions to be as relevant to the entire region as possible. It was upon this rigorous base that Matthew built his Urban Area Plan.

The Matthew plan proposed the following -

A stopline was to be placed around Belfast halting any further suburban expansion and preserving the amenities of the countryside for the people of Belfast.

A new town was to be built between Lurgan and Portadown which would eventually overtake Londonderry as Northern Ireland's second city.

A series of growth towns were identified around Belfast which would soak up the 'overspill' of population which could not be housed within the stopline.

These towns were to be provided with new industry to provide jobs for the displaced citizens, but some were expected to commute to Belfast using a newly built network of motorways which would bring people directly into the city centre.

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Creation of legally recognised greenbelts and the preservation of natural amenities.

The final two are largely administrative but are possibly the most vital and influential proposals. They are

A single planning authority was to be established to manage future development and maintain the regional survey.

The issue of compensation was to be taken over by the government in order to empower the new centralised planning authority.

The Matthew plan's proposals were published on 26th February 1963 and the stopline was immediately enforced. Any planning permissions existing outside the stopline were revoked and compensation was paid to those affected. The full Regional Survey and Plan was published on 13th April 1964 and the appointment of the new-city design team began immediately, headed by another Scottish architect, the ostentatious and eccentric Geoffrey Copcutt. The speed of the implementation of this plan suggests the degree of faith Prime Minister Terrence O'Neill had in Matthew's proposals.

The new city design team contained many of the same professionals who had worked on Cumbernauld on the outskirts of Glasgow, a project also headed by Copcutt. Initial proposals for the new town suggested that the city would be a single enormous cantilevered building running from Lurgan to Portadown overlooking Lough Neagh. This was visionary and cutting edge

architecture in the tradition of the big-build megalomania of Modernist pioneer Le Corbusier.

The project, however, was beset by problems from the start. Copcutt abruptly resigned in August 1964 after harshly criticising the new city - and indeed the Matthew Plan as a whole - in the newspapers, suggesting that the investment should instead go to Northern Ireland's existing second city Londonderry rather than contriving a new one. A further furore was incited when the new city was named 'Craigavon' after Northern Ireland's first Prime Minister, the divisive figure James Craig. This along with the fact that the city's development commission contained no catholic members lead to allegations of state sectarianism.

The implementation of the plan was also used by unionist politicians to attack O'Neill, who was looking increasingly naive and foolish. To quote John Oliver -

"(O'Neill) would go out of his way, he'd invite us to dinner, he'd pick our brains - yet he had this weakness at the same time, that he was essentially a snob and a cad, who made no attempt to prepare the ground for the reforms - he'd make a big speech, 'We must have a new Ulster, a liberal Ulster!', and so forth - without having told his colleagues, whereas he should have gone into a smoke-filled room and sat about with them, and said, 'If you support me on this, I'll support you on that.' He never did that - when the Commons finished, he'd go straight off, leaving others thinking, 'Where do we come into this?'"

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At the same time as the Craigavon debacle, slum clearance was going ahead across the city and provisions were being made for a new motorway. New high rise housing, such as The Weetabix blocks on the Lower Shankill and the Divis complex on the Lower Falls were constructed. The typology of high-rise was seen as a perfect solution to a seemingly unsolvable problem; that problem being that as you demolished the old Victorian slums you needed to rehouse the community in the same area. Modern housing standards required accommodation to be much larger than the previous houses so can you fit all the houses in? You build up!

In 1967 Building Design Partnership produced another urban area plan, relying on Matthew's regional plan but concentrating more on the city itself. Along with this the plans for the Urban Motorway were officially published. This documentary from 1972 explains the motorway plans using BDP's amazing but sadly lost model of Belfast.

Documentary clip

The BDP plan was all but lost at the onset of the Troubles in 1969, although the genesis of the Laganside development can be seen lurking somewhere within it. The heady and experimental days of the sixties were well and truly ended in 1969 as both the housing problem, the alleged sectarianism of the government as exposed by the implementation of the new town coupled with the supposed ignoring of the west of the province added fuel to the civil rights movement. The burning of Bombay Street in August 1969 is seen as the true

beginning of the contemporary Troubles, and in the same month a 9yr old boy, Patrick Rooney, was accidentally shot dead in his flat in the Divis complex by the RUC.

The flats were falling into considerable disrepair, with complaints of anti-social behaviour, dangerous play areas for children, rat infestations and severe damp. The following clip was taken from a BBC documentary about Divis with the architect commenting on this problem in particular.

Documentary clip

Architects are often accused of being arrogant, and with a clip like that it's easy to see why.

As the Troubles took hold, Divis was to become a running battleground between the paramilitaries and the police & army. It was described by a housing activist during the 1980s as being seemingly 'perfectly designed for urban warfare.' The solution to one housing crisis lead to a deeper and far more profound housing crisis.

There was a considerable amount of resistance from the community with numerous pressure groups including the save the Shankill campaign which campaigned against the wholesale demolition of the area but was unfortunately started far too late. The destruction of the Shankill was excellently documented in Ron Weiner's 'The Rape and Plunder of the Shankill,' which harshly criticised the Belfast Corporation's policy of

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demolishing entire streets, moving the population to satellite housing estates and the Matthew growth towns and then rebuilding over a number of years; suggesting that this irretrievably decimates the social fabric of an area. Other pressure groups included the Belfast Urban Study group, or BUS, which produced a series of publications examining the social impact of the motorway and housing policy and there was the Divis Demolition committee, who would occupy vacated flats in the complex and render them uninhabitable. If the housing executive wasn't going to demolish them the committee would!

While the housing crisis can be said to have inspired both the urban plans of the early 1960s and the violence of the end of the decade, all three of these helped to inspire two unexpectedly connected and, by and large, wholly positive movements within Northern Ireland. These are the establishment of the Ulster Architectural Heritage Society and the Northern Ireland Housing Executive; both owing a significant debt to the work and passion of Sir Charles Brett, grandson of the Charles Brett mentioned at the beginning as Brumwell Thomas' solicitor.

Brett himself was a solicitor who joined the committee of the Northern Ireland branch of the National Trust in 1956. Upon joining he famously asked what books to read on Belfast's built heritage. When he was told there wasn't any he set about writing his own, the lauded and still extremely important 'Buildings of Belfast' was published in 1967. At the same time, Brett was a member of the now defunct Northern Ireland Labour Party where he penned

a policy report on 'Rents and Houses' in which he suggested the formation of a housing system devoid of nepotism and sectarianism, being based entirely on a points system which would rate the need of each individual who applied for housing; a replacement for the beleaguered Housing Trust.

Brett left the Labour Party at the onset of the Troubles, feeling like he had failed in his political career, but thanks to him the Heritage Society was established in '67 and the Housing Executive in '71. Both of these organisations can be seen to have been directly tackling the well intentioned if rather insensitive planning decisions of the early 1960s which proved somewhat disastrous given the uneasy political state of the province.

On the establishment of the Housing Executive, Brett was a strong opponent of high rise housing. He was unfortunately too late to stop Divis, New Lodge and the Weetabix blocks on the Shankill Road. The Executive had inherited a significant set of problems from developments like this, and while the Weetabix blocks were promptly torn down and replaced with more traditional and sensitive housing typologies, the enormous population of Divis flats was much more difficult to solve.

Documentary clip

Brett was unwilling, unlike his predecessors, to tear down the flats and disperse the community, as had happened in Sailortown and the Lower Shankill; this all in the face of extreme pressure from the community to demolish the complex. Instead the Housing Executive instigated the slow

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demolition of the flats and the gradual rebuilding of new housing, a project which would take over 10 years to complete.

Brett's keen interest in heritage and his deep concern for quality public housing reached its zenith in the Markets housing project, still a thriving community today. Charles Brett oversaw the building of these houses in the early 1980s and they are still, by and large, in excellent condition.

The real interest, for myself at least, lies on the north side of the Ormeau Road. As the demolition of the Victorian terraces swept across the area Brett managed to stop it when it came to Hamilton and Joy Street. Brett considered the Georgian terraces of the area as unique typologies worthy of preservation, but more than this, he saw the opportunity to convert them into modern public housing. This project was overseen HEARTH (Historic, Environmental and Architectural Rehabilitation Trust) revolving fund in 1972, which became a Housing Association in 1978 to specialise in such projects.

A popular thing for critics of planning during the 70s, 80s and 90s is to suggest that decisions were made for a military agenda. There is a suggestion that, since the motorway plans were devised to deal with the exploding population, an explosion which was abruptly reversed by the Troubles, the only reason it went ahead was to disrupt and displace the communities of inner West Belfast. Slum clearance in these areas commenced a decade before the Troubles began, and the motorway plans

can date themselves back to the 1940s. The need for a motorway in Belfast had been identified and it was going ahead regardless of the Troubles.

There is also a suggestion that the housing estates with their cul-de-sacs and blind alleys were also implemented for military control. In actuality the high-rises were based on a set of ideas developed in early modernism, the ideas of streets in the sky, ideological and utopian thinking. Similarly, the ideas relating to cul-de-sacs and shared surface paving came from a Dutch idea called the Woonerf. It forces drivers to slow down as everybody, from cyclists, pedestrians, motorists have equal priority. A cul-de-sac, in theory prevents through traffic, making it safer for children playing in the street. It was incredibly unfortunate that these urban and architectural experiments coincided with the civil disturbances in Northern Ireland, and while there were some planning decisions made with security and control in mind, it can also be said that these designs helped to serve many agendas, military, paramilitary and community.

Regardless of the reasons for these decisions, we are still dealing with their effect today. When we compare the 1901 map with the contemporary map we can see the damage done by the Westlink, but perhaps less obviously, we can see the damage done by the combination of slum clearance and the Troubles. We see where housing has been cleared and rebuilt, this time with a peace line running through the middle. These issues are being addressed by the Forum for Alternative Belfast, a contemporary urban pressure group which can trace it's roots back to the pressure groups of the 1970s.

Appendix D

These problems, however, are extremely difficult to solve and looking back at the history of urban development in the city hopefully you can appreciate how deeply connected the physical fabric of the city is to the unique problems inherent to this corner of the UK and Ireland. We need to bear in mind the mistakes of our urban forbears whilst being careful not to judge them too harshly. The problems they were attempting to solve were incredibly complex and were rendered nigh-on insurmountable when the political situation collapsed. Hindsight is 20-20 and we would be foolish and arrogant to suggest that we could have done any better given the context.

Appendix E – Panel Discussion Transcript

Appendix E

Location

Black Box Cafe, Hill Street, Belfast

Date

26.01.2015

Participants

Ciaran Mackel (chair)
Declan Hill
Karen Latimer
Bill Morrison
Niall McBrierty

A recording of the panel discussion can be seen in Appendix K.1, DVD 4.

Ciaran Mackel	Okay, thanks very much, welcome back...before our contributors make their comments - some more than others possibly - I just want to say a word of thanks to Andrew for...I think it was a very strong film Andrew, I think a round of applause is due again.	E	001
	[APPLAUSE]	E	002
Ciaran Mackel	Because people here might not realise the kind of amount of work you've put into this for the least while, in terms of dogged determination, kind of, research integrity and working really hard to produce this film which I think will reward by continued, kind of, viewing and actually will reward other people in getting involved and digging the narratives and stories about this city. So thanks for that. We'll...I'd like to start in asking Declan Hill to say a few words in response to the film, and follow that through with comments from each...each of the contributors. And then after that we'll open up to the floor for kind of questions and answers. So Declan, do you want to start first...please?	E	003
Declan Hill	Okay, well than you very much Ciaran, and just like to...to double what Ciaran has just said. it's brilliant that we have that...that film as an archival document with all those things put together. But I'd just like to refer...in the film there was a 1972 BBC documentary called 'Tomorrow's Road.' We showed that as part of the Belfast Film Festival four years ago up in the Spectrum Centre on the Shankill Road, and it is a stunning half and hours footage and the...the really interesting thing from the film there you'll get kind of a hint from the images that are shown of the condition that was Belfast in 1972, you know, the sheer demolition and the scale of the demolition that was going on to prepare they way for...for this road. But the really interesting thing about that documentary is they anticipated all the problems. You know, the BBC reporter, he was actually saying "Why are you doing this?" Questioning the Travers Morgan engineers who were leading the thing. And so that actually did anticipate what the outcome was going to be, which is interesting. And I suggest that...we still have a copy of that...that documentary...and I think it would be a very good idea to show the documentary...documentary...half an hour, together with Andrew's...Andrew's film and then maybe a bit of a discussion afterwards, which I think would be a very useful...useful event.	E	004
	One other thing, I just want to add a little bit, put a wee bit of context on...you know...Belfast's condition - so what? So many people...the Missing City map that Andrew showed earlier on...so many people frequently ask us, "Well, hang on. Is Belfast really any different from anywhere else?" Yes, Belfast is very different. As part of an exhibition in the Golden Thread Gallery 2013...that was May 2013...we, in the 'Belfast - a method' exhibition, we showed images, comparative images of Nottingham, Cardiff, Sheffield, and basically applied the very same principles of the Missing City map...twenty minutes walk from the centre of Belfast. And there's only one city comes anywhere near the shocking	E	005

	destruction of Belfast is...is Newcastle, right, in the north east of England. But Newcastle is very different in that it was just a few large areas of industrial abandonment. There's not the kind of all over, the kind of destruction that...that is Belfast. So it's just quite interesting...Belfast ended up in a different condition and it's very very interesting to note as well, the year the film was made, 1972, in Nottingham they were going to drive a big road through Bel...through Nottingham, and they decided, "No, we will not do it, we will invest in public infrastructure," which is quite...which is quite interesting.		
Declan Hill	Just going on, it was quite...it was quite interesting, the flyer. When i got the flyer from Andrew I laughed...chuckled a little bit, because it was a rural image, right, in terms of talking about Belfast and it was quite...the image of the bridge, it was quite a rural image. And this was an interesting thing, we had a summer school two years ago and it was Alan...Alan Simpson from Leeds...works in the council over in Leeds, and he pointed out an interesting thing. We have to remember that Belfast and most of the industrial cities in the North of England never had a civic tradition. Our cities were horrible place to live. They were never like Bologna, like Berlin, like Turin, like Rome, you know, like cities in the south of France. They were recently built industrial horrible places. You know, so this...we never have this tradition, and our island culture...you know and this is...is quite interesting, I was just recently...I was just telling Karen, I was recently in Sofia in Bulgaria. And it's really interesting, a comparison...basically we draw it your way, where you have a route on the north...north west tip of Europe, here you have Belfast and then on the south east tip, diagonally opposite tip, you have Sofia because it's right on the border with Turkey, and...it's quite interesting again, Sofia quite bigger than Belfast - around 1.8million people, but it is a really, really new city as well, even though it has a wee bit of a...it had a long history. It grew madly through the 1930s, 1940s in the communist period. And, again, most of the people in Sofia, again, are from a rural background, and that's...you always have to remember, this idea of the city...most of us are only one or two generations from a rural background, and this is very much reflected in...in the buildings in Sofia. One or two storey buildings right in the centre of the city, you know, and our love of semi-detached, the rural, the...the garden.	E	006
Declan Hill	But that...that was just a little point. What I really want...want to show...and there was...was an image that...that was shown in the film, and just very recently...very recently I was given this document, right, and it's the 1945 plan for Belfast and it is the most visionary, stunning document I've ever read about Belfast. It's 17 pages long...seventeen pages written. And it covers all the issues about parks, about housing, about industry, and then there are two, then, coloured maps that go with it, right. And it is just stunning the vision for consolidation of the city, of new housing areas within the inner city. All industry would be located around the docks area. It plans parks, it plans streets...tree-lined streets. I do...do have a couple of...of...a hard-copy here, but it was just, kind of to...	E	007
	[STANDS UP AND OPENS OUT PAPER MAP]	E	008

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Declan Hill	<p>...basically to...it's quite interesting, in red...which is a wee bit interesting, the same colour as our missing city map...in red are all of the new housing areas for Belfast, right. The really interesting thing about this document, it was commissioned 1942 one year after the blitz of Belfast. 56,000 dwelling were destroyed in two nights in April 1941. 1942 this document was commissioned, put together. 1945, actually before the end of the war, this was published. And it would be really really interesting to find out what happened between 1945 and then 1960...it must be, it was published 1963, it must have been commissioned...the Matthew Plan, which was totally a contrast to this, it was basically move all the industry out, move people out, build the roads to service those people. So, it's further research that we have to partake in...in the...in the forum is basically go though all the minutes of Belfast City Council and also the government at the time to find out what happened. And maybe we have some people in the room here this evening to...to...to add. But one of the few...and it was interesting of Andrew to show it, one of the few outcomes of this plan was the visionary Cregagh Estate, you know, and Cregagh Estate...Cregagh Estate was built within short vision of the cranes. So there was a vision of building housing within the city, that was keeping the city as a compact city. Now basically, at the time, Belfast has nearly half a million people living, and I would suggest that if any of this plan had got...or if this plan had been carried out, we could have been sitting with a city of maybe three quarters of a million people, instead of the two-hundred and seventy three that we had in the 2001 census. You know, so that's a little...little...you know, it's just a wee bit of context. But also, one of the most intriguing aspects, one of the names that's on the document is R.S.Wilshire. Some of you will be familiar with...R.S.Wilshire was brought over...was basically...Essex...worked in Essex county council in the 1920s, and was brought over, and between 1926 and 1939 Wilshire built...basically in 13 years he built 26 schools in the Belfast area, which is a stunning achievement. And all the schools built in that kind of...what Paul Larmour described as a Dudok inspired...Dudok, who was a modernist dutch architect...Paul refers to the Dudok inspired...not symmetrical, brickwork, and that again is what the Cregagh Estate is that very same style. So he had that modernism...that incredible modernism that was...that was happening in...in Belfast at the time. This kind of...how Belfast did absorb modernity - schools and housing. So, whatever happened in 1945?</p>	E	009
Dick Mackenzie (from the floor)	I'll tell you...	E	010
Karen Latimer	[LAUGHING] Thought you might! Thought you might!	E	011
Declan Hill	There are...are some people who have theories about it, but I think i'm going to sit down now and let somebody else...	E	012
Ciaran Mackel	We'll let that question hand Declan, we'll go back to that. Bill do you want to make your contribution please?	E	013
Bill Morrison	Right, well. I'll tell you that, like all these things you get thrown a little bit about you've just said because I know what you're talking about and I'd love to be art of a bit of research that's going to get into that. But look, what I was just going to say before I heard 'Black velvet band' and can't get it out of my head, the things that were in my head...we're talking about the work of three knights of the realm - Brumwell Thomas, Matthew, and Brett. And I...I suppose, for a work of this nature by an architect, why was Sir Charles Lanyon not mentioned at any time, because there would have been a man who did shape the city. And, there is maybe a	E	014

	question that might be posed, if I may chairman, about which of these three had the biggest impact, first of all on maybe shaping the city that we love. Now there's many things you were saying there Declan which suggest to me that there's not much of this city that you love, but...		
Declan Hill	Oh no, there's loads! I love this place!	E	015
	[LAUGHING]	E	016
Bill Morrison	Yes...! There seems to be a drift towards an analysis of who's to blame for the city that we hate and, maybe architects are a little bit arrogant about this...and of course I'm an architect as well, so I'm going to say this against myself. We tend to say they did it, not us. We tend to be...believe that there are civil servants who are working to some sort of hidden agenda, but...like in the period before the second world war was apparently they...there was a book by a Russian...a Prussian, sorry...civil servant called 'Working Towards the Fuhrer,' as if the Fuhrer had some vision and everybody had a duty to follow it. I'm not sure that that's right. But if architects were guilty of anything, then it was more than simply not blowing a whistle, and it gives rise to the speculation...there's a subtlety in what Andrew's been saying about the word 'myths'...it's not a matter of true or false, or fact versus fiction, or right or wrong, it's about living with contradiction. And that I think is one of the messages that he's getting across, and think he has it absolutely right. Everybody has a right to an opinion. I mean 'Who's city is it anyway?' was a phrase used in the early eighties which opened my eyes a little bit, because certainly...it was my city as far as I was concerned but I had no greater claim to it than anybody who was standing in the street. So, in the search for identity I was going to make the observation that Andrew is right, there are many viewpoints. I'm just going to touch on...I've only got five minutes, God it's hard to condense something into five minutes!	E	017
Karen Latimer	You can have some of mine...you can have four of mine! [LAUGHING]	E	018
Bill Morrison	I won't...I won't overdo it. But, I'll juts look at the various myths that were presented on screen. 'The science of cartography is limited...' I mean that's something I would agree with and I think everybody in the room would. it's interesting, it's the title of a poem by Eavan Bolan, and I think that's what Andrew got for us, in which she really is making the point that at the end of the day you can read more about a city and more about a place from poetry than you do from the study of maps, and I couldn't agree more with that. I would tend to disagree with Andrew if what he was saying was that Brumwell Thomas, who he credited with the transformation from a 'neat little town' into a 'city of the empire.' It certainly would be my submission that the physical character of the city came from the actions of the Belfast corporation in the fifty to twenty-five years before the end of the nineteenth century. It was a time, of course, when there was huge vision and business was driving it all, and there may have been bad things happen in the Victorian era, and we all know that. But these are the men who took the decision to purchase the Belfast Castle company, the profits of which not only financed the construction of the City Hall but also the redevelopment of Hercules Street, which was Royal Avenue. These are the people that transformed the city into the city that we love, that I love - the centre-city. And...they turned...by the turn of the century they'd made Belfast an engine of growth, a city bigger than Dublin...and I suppose this will impress only my daughter-in-law, and I hope it does, the fifth knight I didn't mention...we only talked about three sirs, the fourth one being Charles Lanyon. The fifth one was Sir Robert Boag	E	019

Appendix E

	who was Lord Mayor, or was mayor actually as they called it in 1876 when the corporation took these ambitious decisions, who was my great-great grandfather. What about that?!		
	[LAUGHING]	E	020
Bill Morrison	But anyway, I agree also with...that one can more readily draw utopia than build it, and then I don't think many people would disagree with that, but it's worth maybe reflecting, as I reach the end of my time, about what i was taught as a student of architecture in the early '60s. We were brought up entirely in the tradition of Le Corbusier's ethos - form-follows-function, la Ville Radieuse in Paris, the Unite D'Habitacion in Marseilles. And at art college where I studied architecture we were taken to see the state of the art design at the time. Guess where - Artillery Flats, under construction, and this was wonderful. We applauded the RIBA as they awarded Fanum House a prestigious deign award, and we gasped at Francis Pym's extension to the Ulster Museum - that was the only one that has maintained people's admiration. But we were taken to see the deck access schemes in Sheffield, the tower block in Roehampton, the New-Towns in Runcorn and Cumbernauld. And my point really is this; architects were actually brought to believe that they were going to build this...this stuff. So you got the vision of the guys in the 1940s, you got the massive extravagance of exercising the slum clearance act. i mean the name of that act indicates exactly what was happening. The one thing you need to do is clear away the slums, and nobody really thought about how you can rebuild it until the architects said "We've got the answer. Tower blocks, deck access blocks." So, what I'm saying is I suppose...let's not get any professional arrogance about this. Let's not claim that architects would always have had a better vision if we had had been in charge of the thing. I don't think that necessarily follows. I'm going to just jump straight to the conclusion. I was going to have some wonderful words of wisdom about these other 'myths,' but I'm not going to inflict them upon you, I'll let the others do it. But, at the end of the day I have a theory that if you really want to get an identity for the city, if you really want to get the city together, what you need to have is a directly elected mayor. It hasn't been discussed or debated in this city, but the cities that have their own mayor suddenly become an entity in themselves, and that is maybe how you get common purpose and you get that identity which Andrew would like to describe as a process rather than a product. So that's what I have to offer at this stage...at any stage...	E	021
	[LAUGHING]	E	022
Ciaran Mackel	Okay Bill, thanks very much. I think if we at least had a mayor that lasted more than a year, it would be a good start I think. Karen, are you ready for your minute and a half?	E	023
Karen Latimer	I'm ready for my minute and a half!	E	024

Ciaran Mackel	Twenty five minutes, or...?	E	025
Karen Latimer	I have...have to say Andrew did say just react to the film, because I've just come back...my family come from the west of Scotland and there was a terrible drama there one day, and all the press descended on this little tiny place in Ardnamurchan, and they stopped one of the crofters and said you know, "what about this awful thing," and he said "you know, I've just come back so I couldn't really tell you." And he said to me afterwards "They never asked me where I'd come back from, I'd just come back from my hay shed..."	E	026
	[LAUGHING]	E	027
Karen Latimer	...so I did say...I did say to Andrew I've just come back from Edinburgh, not my hay shed as it happens. SO I am just going to react after these words of wisdom. Again, if I could add my congratulations and I thought...I thought it was very clever the way that Andrew has melded all this 'melange' as he describes it, and I've got a melange of little notes as I watched the film unfold. And, picking up really on what Bill said about an elected mayor, what strikes me about the melange is, we're still making the same mistakes, we're still coming from all viewpoints, and it would be good if somehow you could bring them together to move forward, and maybe you do need a city plan, or a city architect, or a city planner or a city something - maybe a mayor - but somebody really driving it all forward rather than us all bringing in little bits. But the little bits are wonderful. And I have to say, and I think there's one people from Sailortown...I recognise your face from the interview...that bit...and I'm a blow-in obviously - I blew-in a long time ago so I hope that gives me some right to react to this...but I thought that community thing, what do you want from your city? You want community, and I thought that came across so strongly in that bit - of Sailortown and the...the demolition of the buildings and the community. And I probably sit...I do sit on the conservation side of the fence, but I'm always very keen that people don't button-hole you and say that means that you just care about old buildings, which is absolutely not true. But buildings are memories, and it does embody as it did...it showed you with the church in Sailortown, the embodiment of memory and what it means. So you do want a city that nurtures community and certainly all that bit of the roads, which was another striking bit.	E	028
Karen Latimer	And you were talking about what it made you think about...it made me think of Glasgow which did the same thing and it bulldozed a motorway right...and they regretted it almost as soon as they'd done it and have been trying to backtrack on it ever since; quite successfully in some ways. So it's about that community and building communities, and not doing things that make that difficult by creating unsafe spaces. I worked in New York for a while and somebody said to me "Oh, you come from Belfast. it must be awful to live there!" and I said "No actually, I feel safer in Belfast than I do in New York." Not now because New York's reinvented itself. And so that's what I want from my city. And looking at the things that...that...so like Bill I went through the myths, and I'm not going to do it again because you've beaten me to it...but I...the things that were...I think we do take out heritage for granted and I do think that suddenly Belfast is on the tourist map and we want to blend the old and the new. We want the exciting new buildings - whichever ones you decide are exciting and well designed - but you want to build on what is Belfast, what is important about Belfast. it's a Victorian city, it's a city that grew hugely with the linen and the shipbuilding and the rope works and all of that. And Marcus Patton's here tonight and some of you may have read his Central Belfast Gazetteer which he is about to produce a new edition of and, you know, that tells you very much the feel of the city and, yes, we want to be forward looking as well, but it's blending them all together.	E	029

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Karen Latimer	<p>So I guess the melange that Andrew portrays in the film is the kind of melange of thoughts that are bubbling about in my head. I mean I've written things like 'embedded memories,'...these are my notes as I was reacting to the film...and 'take ownership,' and the 'big picture,' a number of people have mentioned the bigger picture and I...that's back my point I think that we keep doing things...hindsight is wonderful and we keep looking back and think, you know...there were a lot of problems with the Matthew Plan, Brumwell Thomas who I agree gets far more credit...after all what did he do except the wedding cake that somebody else had done before. But I thought these ideas of the parks were fabulous, and a bit more green spaces and everything. So you know, pick a bit of Thomas and...and that...And Charlie again, Andrew very cleverly spliced the comments so you have the architects who have now left I think, Joe and Barrie, saying, you know Charlie hated modern architecture and he was only interested in the old which is, you know, absolutely not the case, he didn't feel that was an area he was expert in. But what he did for housing, I think, was very good. But I think that's enough, because really we want to hear from all of you, so I'm going to now shut up and hand over to whoever next and lead on to the next stage.</p>	E	030
Ciaran Mackel	<p>Thanks Karen, thank you. That was four and a half minutes. Fantastic...I have no idea what it was...Niall McBrierty please.</p>	E	031
Niall McBrierty	<p>Okay...I suppose when Andrew introduced the film, the idea of process as being something that is ongoing and the PhD is an act of ongoing research, and the idea of completing something is actually many the issue in terms of ideological...anything...because one could argue that process, or concentrating on process as opposed to outcome is automatically, sort of, non-ideological and if we actually look at those sequence of myths...whilst some of the myths...the City Hall which is an act of exceptionalism in the city...so we have these...these parks and these buildings but, you know, nobody lives there. They're part of the state, as it were, as opposed to part of where people live. So...and in, sort of a weird way, maybe I picked it up incorrectly or the way I saw it was the high density apartments - say, New Lodge or the bottom of the Falls or whatever- that somehow they were part of the state, merely because of their size and their sheer density we...we look at sort of high rises as sort of infrastructural as opposed to dwellings and I think it was Brett when he said "Now I'm going to build houses," as this idea of just building a house for a family or having ownership, was maybe the issue in all three cases was this relationship with the state and the fact that the state is neither looking after...after something...or imposing something. One is skeptical about that ideological stance. In...the last few years in architecture people have been, sort of focussed on this...or students have focussed on it. You say, "what's your building about?" and they say : "it's about resistance." And that came from a Chapter of a book by...an architecture critic called Kenneth Frampton, who described a sort of resistance against modernity at the expense of...not at the expense of the local. In other words the local has to remain. It's sort of shocking what happened in Sailortown...it...it...I always knew it happened and then when you actually see the video you actually realise how devastatingly violent an act it was. And there is two types of violence. There's one making bombs is a violent act as a subject, then there's the object of the violent act. It's just this ongoing violence of powers, whoever they are, just moving people around and destabilising them. And so they have their communities and then all of sudden "No, no, we're going to move you somewhere else." And that was just seen as "No, no, no, that was better...the housing will be better, there's radiators and central heating..." And all those things were stated at the expense of breaking up a community, and again it was somewhat ideological...</p>	E	032

Niall McBrierty	So it wasn't an architectural observation in that sense, to me. This idea of the high-rise flat and the city hall are the same thing in some respects, and have the same problem. I was just having a chat before...before we came up here. We were talking about the brief for the final year of the students who are now doing urbanism and housing, and the interesting thing was...was that everybody wanted to be exceptional and the architecture had to be exceptional...and it wasn't good enough just to be competent, but actually competence is what was required, not exceptionality. So when you look at those housing schemes, you know, the '50-s and '60s housing schemes and the dark grey and the black and white with the big open spaces out the front...we have, sort of, bad emerges of them because we see bonfires being built in them and we see all the things that happened in them...but maybe architecture is the fault in the sense that it didn't address those issues because it wasn't exceptional enough. I think that's all that I have to say otherwise I'll just keep going.	E	033
	[LAUGHING]	E	034
Ciaran Mackel	Okay, thanks Niall. Thanks a lot. Thanks for all of them actually, please. Can we show our appreciation please for our contributors? Thank you!	E	035
	[APPLAUSE]	E	036
Ciaran Mackel	We want to open this up to the...to the floor primarily but I think there were a couple of things that were raised in the presentations that might be useful just for remember...reminding ourselves what was said I think. Declan spoke about the plan...the 1945 proposal for the city, which hopefully will work its way through Bill or Dick in terms to actually get access to how that didn't materialise in its time. Bill referred to the absence of those who made the city like Lanyon, and reminded us all that we all have a share in what may be flaws in the city and also a collective stake in how to remake the place...and that, kind of discussion of Bill's reminds me I saw a photograph and a map recently about two days ago of Brasilia, you know, the grand plan for the future. And it was bloody awful, still is bloody awful, you know, and it's no wonder that so many people called it Brasili-itus, as a kind of disease...o we have all got a...a fault in that regard I think. Karen reminded us about the importance of not ruining community and I suppose that...whether it's Sailortown or places like this, or somewhere else in the city, the notion that we could live, or should live, or might live in a kind of walkable, liveable place is actually obviously clear to all of us given that we can almost walk from the centre to the hills in 45 or 50 minutes, so how could we make this place better. So, questions from the floor please, and, not Andrew to start with...	E	037
Dick Mackenzie (from the floor)	Do you want me to answer that question?	E	038
Ciaran Mackel	Yes! Yes please, that'd be good...that'd be a good start...	E	039
	[LAUGHING]	E	040

Appendix E

Dick Mackenzie (from the floor)	Well, first of all, when I was born you didn't need planning permission to carry out development. So, for example, the City Hall was built without planning permission, Stormont was built without planning permission. So there was an antipathy towards planning in the Northern Ireland Government. The big planning act in England was in 1947...the 1947 planning act. At that time there was a great tradition of Northern Ireland following the legislation from Westminster. Now, it's interesting to note that the town and country planning act of 1947 was not followed in Northern Ireland because there was a feeling...now I hesitate to say this because Erskine will know more than me about this...there was a feeling that planning was all about socialism and, even worse, it was about communism. And so, there was this antipathy towards planning to the extent that the planning compensation act of 1965, the government of Northern Ireland couldn't bring themselves to use planning in the title and it's got this ridiculous title...it's called the Land Development Values Compensation Act of 1965, because they Government would not use the word planning. So...the...all that good work, Davidge and the planning commission...the planning advisory board, including all the work in the Ulster Countryside at the same time, was not replicated because there was an antipathy towards planning. And so the planning order, which William and I did a bit about, didn't arrive until 1972, and so up until that date we were dealing with what was called 'interim development.' So, my answer to your question...there were two...the second reason, which was particular to Belfast, was the Belfast boundary extension issue, and in order to carry out a lot of that development that was foreshadowed in the work that was done during the war and immediately after the war required an extension of the Belfast boundary because all the land was available for development, including Cregagh, was outside the boundary of Belfast. The Belfast boundary, which I've just extended to...on the 1st of April...to the end of Bell's Bridge. SO the Belfast corporation put forward, I think, four proposals to extend the boundary so that they could build the houses that were needed and bring them inside the Belfast boundary, but the parliament at Stormont was very worried about the balance of power between a powerful Belfast City Council and the boys on the hill, refused over and over again to have a boundary extension for Belfast, and that, in a way, lead to the appointment of Matthew in 1950...the thinking started in 1959, and Matthew as appointed and he reported in '63. But the...the Matthew report was essentially a reaction to the failure of Belfast City Council to get a boundary extension. What do you think Erskine?	E	041
Erskine Holmes (from the floor)	We'll go with that!	E	042
Dick Mackenzie (from the floor)	What?	E	043
Erskine Holmes (from the floor)	I would go with that!	E	044
Karen Latimer	And that's why there was no conservation legislation either then, until '72, because it all came in in the planning order of '72.	E	045
Dick Mackenzie (from the floor)	I...I may give a stroke to Dick Rogers, because Dick Rogers personally, along with John Oliver, took the 1945 countryside report from the planning commission...planning advisory board,	E	046

	and drove that, he was a person who could see. Because if any of you knew Dick Rogers it was his passion and ambition in life.		
Declan Hill	Ciaran, could I respond to that?	E	047
Ciaran Mackel	Yes, just briefly Declan. I want to get other involved, yeah.	E	048
Declan Hill	Yeah...just very very interesting what you said there, because I presented that...these plans, along with the NIEA just across the road...historic monuments, and Jim Smith who's a retired lecturer in sociology up in Queens University, he was along. And Jim had the very same comment. He just very clearly said that it was an anti...that in the cities there was a growing left-wing and this was basically just a simple reaction against...against cities and left-wing attitude. And you mentioned the word 'communism,' there was a great fear at the post-war that the communists were going to take over. So cities were diluted.	E	049
Ciaran Mackel	Okay, thanks for that. Others please? Yes John.	E	050
John Molloy (from the floor)	I'd just like to declare an interest, I'm the father of a very talented young man.	E	051
	[LAUGHING]	E	052
John Molloy (from the floor)	I'd just like to say, what does the panel think of planning issues since the inception of the Northern Ireland state in 1922. We know that parts of Belfast such as the Shankill, Falls, east Belfast were dominated by the influx by rural areas into the city. What did the planners think about the sectarian divide, did that come into any thoughts at all since 1922, in '72 after the civil rights marches in '69 and even in the '80s and '90s?	E	053
Bill Morrison	Well, I could say something about that. I used to, as I suppose a lot of people do who work over, asked to talk at some sort of events in England. And, of course, you can do the stage Irishman bit, which Kenny Sterrett was excellent at by the way. You know Kenny?	E	054
Karen Latimer	I know Kenny!	E	055
Bill Morrison	I'm joking, but one of the things I concluded was that we were dealing in the '70s and '80s with a tale of two cities. And there were two cities, there was a Catholic city and a Protestant city, and there were totally unlike because the Protestant city was empty houses, the Catholic city was crowded houses, more than one family to a house and so on, and to deal with planning decisions in that sort of circumstance is very difficult. Now, when I say planning I'm not meaning planning decisions that were taken in Bedford House, because those decisions were literally at the last stage in the process of verifying through the statutory process...	E	056
John Molloy (from the floor)	No political influence...?	E	057
Bill Morrison	No...not in my experience. But, there's no doubt between the...two, you know and it obviously manifested itself in, you know, why can't we live in those empty houses? Well the reason was that they would be burnt down if they did at that time, this was a very aggressive and horrible time to live in these areas. But the Housing Executive had to shoulder that burden. They had to do the allocations and the waiting lists and so on...work out something, and I can only say that in my personal experience there was no political pressure put on any...certainly on the statutory process, there was no political pressure at all.	E	058

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John Molloy (from the floor)	I'm sure Erskine Holmes would have a view on what happened in Moy, was it? The...Austin Curry, was it...? I'm just wondering how the political process worked, and whether people thought we needed to do something somewhere because that was one side of the divide, or if we needed to please somebody else...?	E	059
Erskine Holmes (from the floor)	Well, I think you're referring to Caledon...	E	060
John Molloy (from the floor)	...Caledon, yes, of course, yeah...	E	061
Erskine Holmes (from the floor)	I think I referred in the film to that fact that there was a gentleman's agreement between the Unionists and Nationalists throughout Northern Ireland on where houses would be built in certain...certain wards and so on. And Austin Curry confirmed that to me when we were having an argument on one occasion I said "Austin, was there not a gentleman's agreement?" and he said "Yes there was." So, in a sense that wasn't really a housing issue in Caledon, that was...that was an issue of an emerging self-consciousness...a desire to have total equality, you know and it...in fact the...the so-called Unionist discriminators provided housing for over...over half of all the public authority housing built went to the Catholic community. So if we could get that one out of the road and then concentrate on what was happening in Belfast. The traditional place that people lived in...in Belfast was not planned by anybody...because of the politics of Belfast people lived where they were safe...	E	062
	[INTERRUPTED BY PHONE RINGING]	E	063
Erskine Holmes (from the floor)	...so they lived where...where they worked in the factories and so on. But I think it is a tragedy that that plan that was there in 1945 wasn't implemented by some sort of united council. But you've got to remember that the Belfast City Council elected Unionists and Nationalists and very few Labour people, and certainly no Communists, so I can't really entirely free that it was a...a fear of Communism or...or socialism. And think of the good things that Belfast City Council did, in addition to those wonderful Wilshire Schools that they built in the '20s and the '30s. Mean they did try to do those reconstruction things like building Annandale Grammar School for working class boys doing the Eleven Plus and going through a meritocracy thing...and the minister that subsequently was administering all that was a former labour man, Harry Midgley, who happened to end up in the Unionist cabinet, but you know...Annadale Grammar School was built on that kind of principle, they were building wonderful things during the war by factory production, so they kept on trying to use factory production to produce buildings which they thought were fine buildings. And Annandale Grammar School did serve it's time. It...I have to say it produced me so it has a lot to answer for...	E	064
	[LAUGHING]	E	065
Bill Morrison	...It also produced Peter Robinson...	E	066
Karen Latimer	Did it?!	E	067

Erskine Holmes (from the floor)	...the school was something special, and if you think...I assume that the Housing Trust built Cregagh Estate because it was outside the boundary, but next to it was a beautiful estate...Flush Park estate, with a nice blend of semi-high rise or deck access flats plus very well laid out housing and nobody ever says that Flush park estate was a wonderful contribution of Belfast City Council to Belfast, but it was a pretty...pretty nice housing estate and all those infill housing that was provided in Belfast by Belfast City Council, they were excellent houses. They had space standards like then Parker Morris standards. And they're still there to this day, you can go round Belfast and find those blocks of houses built...built by Belfast City Council. But finally, I was a city councillor in 1973, and you know, it was a very very frustrating thing...we all went in there knowing that the council that was labelled that in future would empty the ins and look after the cemeteries...that's what we went in to, and all power was taken away from people who were in politics who were in Belfast. And they were elected by Proportional Representation, and for the first time there was better blend, I think, of councillors and they did work quite well in how they allocated seats in the Education and Library Board, or any of the other bodies that they had the right to nominate to and so on. And the council today is probably working quite well as a...a body elected by Proportional Representation, but it just doesn't have enough power to carry through any vision. It...it...it may be getting to get some power now, you know, with the extension it's got effectively with the map powers that it now has, but the time when I was on it from '73 to '77 it really was a powerless and pretty useless body. All the power lay somewhere else.	E	068
Ciaran Mackel	Thanks Erskine, others?	E	069
Karen Latimer	Can I...can I just ask...I was very struck in the film about the comment about how diverse Sailortown was, and it was being ascribed to seafarers. And again, going back to this west of Scotland thing, people very often misunderstand when you go to a small community and you think they're going to be very parochial and they've never done anything except, you know, dig their potatoes, most of them have been merchant seamen at least, or...and you know, it did bring that diversity, so I wonder while we're all sort of...not that we're looking for people to blame, but I wonder if that has been some of Belfast's problems that it was too parochial and in areas like that where all these new influences and different...and is that what we're getting to now, we're getting an influx again and getting less parochial...?	E	070
Paul McLaughlin (from the floor)	Well, I think people forget, to a certain extent, that the north end of the city was the original city centre. I'm talking about Corporation Street, that was the original...where the Sinclair Seamen's Church is. You know, we were still grazing sheep behind where the City Hall is when that was a thriving area. When Gallahers had the biggest cigarette factory in the world, and York Street spinning mill was the biggest in the world. You know you had thousands of people living there. You also had between two and three...four hundred foreign sailors the streets of this area in any...any given day. You know my dad used to say, god rest is soul, you could hear a guy asking for a drink in six different languages. Now where else in Belfast, with their buttoned up mentality and their parochialism of whatever denomination you want to call it, would you find that? A thriving community, and a mixed community. There's a thing n mixed marriage called the Galway convention and what...what it was basically was that the children followed the religion...the boys followed the religion of the father and the girls followed the religion of the mother, so that any land or property stayed in the denomination...it's original denomination, because land and property in Ireland...oh my God! So...that was evident in Sailortown...we had families in Sailortown, and Geordie will remember them, where all the sons followed the religion of the da	E	071

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	and all the daughters followed the religion of the mother, and that was fine. And I...and I know for a fact that it wasn't a perfect place by any means. And when the Troubles hit the streets in Belfast in 1921, '22, it was at the forefront of it. Yu had the first peaceline in Belfast in 1945 in Dock Street. So I'm not saying it's perfect, but people lived together and they found a way to live together. And the good times of the '50s and '60s when there was work, we find that planners and architects were following this guy called Le Corbusier, and building streets-in-the-sky? I would ask one question, how many architects actually lived in one of those? How many lived in Artillery Flats, or in Moyard, or in Divis?		
Karen Latimer	Because Divis looks as though it was Corbusian in a sense. It was quite...if that's your building utopia and drawing utopia bit, yeah...	E	072
Erskine Holmes (from the floor)	But Divis was modelled on the Sheffield...	E	073
Karen Latimer	...yes, the Park Hill...	E	074
Erskine Holmes (from the floor)	...and you go to Sheffield now and you'll find it all gentrified...	E	075
Karen Latimer	...yes, absolutely. It's all come full cycle.	E	076
Erskine Holmes (from the floor)	Unfortunately what we had in Belfast with the small street houses. If we had a wealthy community and they could have been gentrified, maybe, more of them...but at the end of the day they were in slum conditions due to the Rent Acts and the fact that there was no money coming in to actually maintain those houses and they were for clearance, unfortunately. But HEARTH...	E	077
Karen Latimer	...I was going to say a lot of work that HEARTH has done has shown that...	E	078
Erskine Holmes (from the floor)	...HEARTH has done a lot of work in that. When I reflect on what I was involved in with the Housing Association movement, I think we for a while stepped a wee bit too far in trying to rehabilitate what shouldn't have been rehabilitated and Charlie Brett was against that, you know, he felt when it was bad it should go. And you had the opportunity to give people Parker Morris housing. And for my sins I am on the committee of Grove Housing Association and I have to put up with some of those small houses that we rehabilitated. But I can look at the very fine modern new-build houses that we did put in in the Grove area, and I think that our committee's pleased wit the eventual outcome. But we were caught up in that Save the Shankill Campaign, against the total displacement of people and they were prepared to defend the last brick, almost...but it...the housing on the Shankill there today, a great deal it, would be said to be a credit to...to modern housing.	E	079
Paul McLaughlin (from the floor)	Would you not agree...I mean they had to knock down the Shankill Estate twice to get there...?	E	080

Erskine Holmes (from the floor)	The Weetabix flats were unoccupied, so they were taken down, and they are buried under the ground alongside the motorway. There's others I'm sure came down as well, but...who...who built those houses at the end of the day...it...it would've been a process that kept on going and..eventually we get it right. And I think what replaced Divis would be really quite model housing, wouldn't it?	E	081
Paul McLaughlin (from the floor)	Yes, but that's very recent.	E	082
Ciaran Mackel	it's recent but it's potentially a problem, given that the diagram decals showed earlier on...the city...1950s or 1940s, you had about 500,000 people in the place. it now has 271,500, or whatever it is. And you've...you've lost the potential to grow much better than a big town, and the problem...I agree that the standard of the housing is good, the quality of the build is good, but what it does is to remove people from the neighbourhoods, and remove the capacity for small retailers, shopkeepers, businesses to actually find the means to earn a living. And the difficulty we probably have is how we actually know how to make a better place, how you might intensify the amount of people living in a placed still build good quality houses. That's the problem we need to try and get to, I suppose. Declan...	E	083
Declan Hill	I think, Ciaran, it's just kind of interesting to add...mentioned about Park Hill and Sheffield becoming very sought after to live in. Divis Tower, after it;s been refurbished and there;s twenty four hour concierge, is one of the most sought after places to live currently on the Falls Road. Because the...the...I mean the flats are all...interior...are all huge flats. They have amazing views over the city, and there's a list of people waiting to move in. So it's interesting the...the model...the management of the model.	E	084
Karen Latimer	...well, the management...yeah...	E	085
Declan Hill	...you know, and this idea about...Bill was saying about the responsibility of the architects. After the war, brave new world of every architect was...you know...and remember our cities were grim, and this kind of vision of brave new world of light, of trees, of health, you know...I think, you know, we'd all be designing those blocks	E	086
Bill Morrison	That's right...	E	087
Erskine Holmes (from the floor)	It's in Jim Callahan's autobiography. His plan for the Shankill and the Falls was total demolition and creation of a park, so...and English solution to a Belfast problem...	E	088
	[LAUGHING]	E	089
Declan Hill	That was just a removal...	E	090
George Eagleson (from the floor)	Ciaran, can I just...?	E	091
Ciaran Mackel	Yes George...	E	092
George Eagleson (from the floor)	It's just, all these mistakes. Is there a way back to correct those mistakes? And what is it?	E	093

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Bill Morrison	Well, I was the only one of the panel I think who came up with any thought of the future when I mentioned directly elected mayors, but don't ask me to elaborate on it because I really don't know an awful lot about it. But I just have a feeling that would weld it together, over a longer period of time.	E	094
Andrew Molloy	...how about a city architect...?	E	095
Karen Latimer	A city architect! That's what I said after you Bill...or a city something, it doesn't have to be an architect!	E	096
Declan Hill	If I can just...recent changes in Belfast City Council...last year Belfast City Council got a new chief executive, Suzanne Wylie. In September of last year she announced setting up a totally new department in Belfast City Council. That is the department of planning and place. This year...on the 1st of April this year this city council will...will have planning powers again. Belfast City Council are currently in the process of appointing this director of this new department. So this...this is going to be the director of planning and place who will be answerable to the chief executive, not coming under the...any existing department. Belfast City Council are currently in draft form...what is called the Birdage report, which is the new plan for the city...strategic plan for the city. So there are things moving forward, but it's like everything, it's trying to get the quality and the vision into those documents, in that they're not just land-use plans as was the wonderful Belfast Metropolitan Area Plan which has actually never been...been formally adopted.	E	097
Erskine Holmes (from the floor)	There's another potential for change with the sort of reorganisation of the Housing Executive, which may well be a Belfast housing authority.	E	098
Declan Hill	...yeah...	E	099
Erskine Holmes (from the floor)	...and there's the complimentary activity of housing associations...the Oakley, Trinity, Ulidia merger has now produced a Housing Association with ten and a half thousand houses...I don't know how many of them in Belfast, a considerable amount of them are. So it may be easier with planning powers and maybe with council seeing a vision of what they want to do to work with bodies that are going to be major forces for change in Belfast given the assets that they own, and the fact that private finance can be raised from those assets to do future plans.	E	100
Niall McBrierty	I mean, it is interesting, that idea of a city architect...in Barcelona there's a big tradition of the city architect as a sort of ten year post, or a fifteen year post, or...and publicly, openly brag about those decisions. but the interesting thing about those decisions, no matter how bad they are, they're one decision, so it's an architectural strategy. it doesn't admit that architecture has anything to do with fixing such realms. It's basically, there's one decision to be made about the architecture, and you can agree with it or not, there's not a committee. And the Planning process, actually...is based on a masterplan. And that's the thing about it, there's no speculation, so where, I guess in Belfast just as in Dublin, if someone buys a site here they can speculate...	E	101
Bill Morrison	...yes...	E	102
Niall McBrierty	...whereas in Barcelona you can't speculate. You know what height you're going to get, you know what car parking you're going to get, you know the...the regulations you have to pass, and there's no ambiguity at all. if you can afford the site you'll get a profit, but you can't speculate, because the rules are set. So it's something to do with, I suppose, Communism again, in strange kind of way! Is when you say...when you have a city architect that	E	103

	stipulates against you due to a masterplan...you reduce speculation...and if you reduce speculation then...I mean, I'm only speaking from the point of view that I see Barcelona as favourable in terms of how it actually proceeds in...in it's work. So I think a city architect and a change in the planning process is to reduce speculation.		
Bill Morrison	Can I just maybe offer a thought about that, because it's long been a debate that was a debate when I studied planning, when I first moved into that in the '60s. It's really about the British system, which I should say is the system throughout the British Isles because it's the same in the south. Being very different to every other country in Europe...and well, I don't know if my facts are right, but certainly different to the United States of America where it is all based on property law and a very inflexible plan, which can be abused and there can be corruption and all sorts of things. But the system that we operate, and was introduced in 1968 when...in Great Britain came in our way in 1973, was a discretionary process, deliberately so, and the principle that the elected council should be the one who made the decision, there should be flexibility to prevent things from going out of date, which of course happens everywhere else. You're dealing with plans that are...you know, the circumstances change particularly the market forces can alter a situation almost over night, as it did in July 19...2007. Plans were irrelevant at that point. So there is a difference there, it's a very fundamental point.	E	104
Niall McBrierty	The...sorry...the planning process is exactly the problem in the south.	E	105
Bill Morrison	...yeah...	E	106
Niall McBrierty	It's absolutely made a mess of the place because interests are not categorised by law. I don't understand how...	E	107
Bill Morrison	...but I just don't...	E	108
Niall McBrierty	...how...how planning law should have anything to do with elected members...no other policies have anything to do with any elected members of state...	E	109
Bill Morrison	I mean, you could argue that...	E	110
Niall McBrierty	...I mean con...conservative or DUP members questioning legal bias in any other territory other than planning. Why is that? It's a very strange thing...	E	111
Bill Morrison	Well, you could go back to Desmond Heap and the principles behind it...a different sort of process. I mean, that's a fact, and I think there's an argument that says to work to a book a rules is not necessarily going to bring you to a better solution at the end of the day.	E	112
Niall McBrierty	It's seems like...I'm not arguing for book of rules or an ideological stance, it was just the fact that multiple decisions haven't seemed to have worked and it's generally accepted that they haven't seemed to have worked.	E	113
Bill Morrison	The principle that I remember being taught in the...when I was at the school of planning, it was the...to draw the distinction between the masterplan idea, which...ultimately was determined by a set of rules and operated, and the other extreme was described with this lovely phrase 'disjointed incrementalism.' And I bought into that!	E	114
	[LAUGHING]	E	115

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Niall McBrierty	No, there is...I suppose I have to admit that I've completely contradicted myself in a frightening way, where I wouldn't like the state involved in everything. but actually it's quite a good idea because democracy has it's issues. You know, it really does, but...but there is something nagging about the planning process and politics...they really should be separate items, a little bit sort like another fragment of the state, where in America you have strict guidelines about where religion stands, where other things stand.	E	116
Karen Latimer	Do we...we want a benevolent dictator actually...?	E	117
Niall McBrierty	In terms of planning I don't think it's a...I don't think it's an odd thing. I think really, we're the odd thing...	E	118
Ciaran Mackel	Well maybe, are there any more burning questions or points we haven't covered, and then if there are one or two gathering their thoughts, afterwards each person will sum up in thirty five and half seconds and then Andrew will make his, kind of, closing remarks...Fearghal...	E	119
Fearghal Murray (from the floor)	Just a point...you just briefly suggested, Ciaran, some reference to lower Divis housing and we've now got it right, can you qualify that by talking about density and sustainability of the kind of densities that we build in Belfast in immediate city centre sites. Maybe, tying it back to the point you made about the...Barcelona restrictions speculation, we need to be using the word density as a positive and saying, right, there's certain parts of Belfast where it's inappropriate to build at a very very low density...	E	120
Niall McBrierty	But they don't restrict density. They have a diagram that says right we have a population...they don't look architecture in that sense, they say the population of the city is going to get to...we're going to have any 150 thousand immigrants arriving in Barcelona in the next ten years, we have to put them somewhere, so they don't really have time to equate aesthetic judgement with these decisions, we're just telling you. I mean the ... plan. the original ... plan was not based on aesthetics. He was an engineer and he was just worried about social aspects and he realised open space had a quality, he realised that hospitals were hit hard, and he just mathematically went through and said 'If I have 50,000 people I need so many schools,' he just...it wasn't...you know...it wasn't restricting speculation, it's just...putting...putting a boundary on where powers influenced how the city grows. Politicians...politicians deciding how the city grows is a strange...for me is a strange territory...	E	121
Fearghal Murray (from the floor)	...but it's the same approach, it's saying, you know, the Housing Associations now they take this demand for housing in this density, you know, two cars, one house...but it's challenging that and saying, you know, that's inappropriate, and I feel we don't do that often enough...	E	122
Ciaran Mackel	I think it's a valid point...maybe we'll leave those for the philosophers table, otherwise called the bar afterwards. If you want os tart summing up Declan, we'll just do it in the same order Declan, no longer than a minute and half just to...	E	123
Declan Hill	Okay, very quickly, I worked for six years in Hamburg, Germany, and they have a system of what was called the ... planen, which were just building plans...basically the city sets out very strict guidelines throughout the city, as to what height it should be and building lines and stuff. They also have what is called the oder baumeister, which basically translated is the main, kind of, master builder, which is basically the city architect and, you know, it can be good but also unless you are in with the city architect you aren;t getting any work. You know, there's a lot of kind of things that...kind of...personalities relating to people and people have	E	124

	control, but that happens in anything. But I was horrified last week, I was in London, and I saw the building that some of you might...might have seen the...the...the walkie talkie building. I have never been so disgusted in my life...and angry...		
Bill Morrison	Isn't it awful?	E	125
Declan Hill	It's a building that...it basically gets bigger as it goes...as it rises up. So as a person walking underneath you look up and it's as if this building is falling down on top of you. London was incredibly protective of it's...of it's right to light when I worked there, and it is just an example of where all the different boroughs...and it's like a pin cushion, London, of...all the different boroughs are, kind of, pushing each other and giving permission for these...these crazy buildings, and we really are...really are...and that's just an example of our tradition, which was mentioned, of non-planning. We end up...London's skyline has turned into the wild-west.	E	126
Ciaran Mackel	Okay, thanks Declan...Bill?	E	127
Bill Morrison	Well, I'm just going to say one thing. I asked at the very start...I posed a question, and I hope this sin't trivialising Andrew's work, but which of the three mentioned had the greatest impact? I don't know if you took a straw poll, but I'll tell you my answer, because I believe development must go hand in hand with protection of the precious, the man I would vote for would be Charlie Brett...	E	128
Dick Mackenzie (from the floor)	...absolutely...	E	129
Bill Morrison	...and he wasn't an architect.	E	130
Ciaran Mackel	Okay, thank you Bill. Good point. Karen, please?	E	131
Karen Latimer	Well, yeah...I think, as Bill said, it's that's combination of...of building on our history, I would say. I wrote down the word 'high quality'...I think you have to be brave and go for high quality, and I think that's a lot of the problem with the houses that didn't work, the pretend Corbusier and all the rest of it is they kind of picked up on the idea but the quality didn't follow through. And listen to each other and talk to each other, and some of here work in housing or conservation for whatever, and we heard that lovely phrase 'joined up government,' but it doesn't happen. And I think if it did it would help a lot and make the city a better...what do we want? We want a city that's a good place to live, and attractive to the people who live and the people who visit it. So it's how we achieve that.	E	132
Bill Morrison	Dick...Dick will remember joined up government really happened in the years leading up to the Good Friday Agreement, and then it didn't work after that...ministers had other...	E	133
Ciaran Mackel	...Niall...	E	134
Niall McBrierty	Okay, I'll be brief...it's often something I have in my own mind, there's a linguistic anthropologist who used to teach his students about things to be worried about and how to structure an essay...and he said basically culture happens when you have ideas, people...or sorry...people, ideas and things in that order. The minute you have things, ideas, people or...ideas, things, people something goes wrong. He said, so if you structure your essays PIT, P-I-T; people, ideas, things you'll always get good essays. I think...I think for me when I read it I said, 'Christ,	E	135

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	that's...that's the same as architecture!' or as our environment. If you just think about people...it's people thing...the people, ideas, things...things...you know, objects come and go...they're not that interesting.		
Ciaran Mackel	Before Andrew makes few comments whether he wants to or not, the Burrige report which is called...which the council calls the regeneration strategy...is out for public consultation and is due back in by the end of March...or mid-March...it is worth reading and is worth contributing a comment to it because that's what Belfast Council, the councillors, people we elect will be making decisions about this city, and wether we're Brumwell Thomas or Joe Thomas or Timmy Thomas or anything else, it's important to make a contribution back into it because that voice should be heard. Andrew?	E	136
Andrew Molloy	First of all I'd like tot hank all the panel members. I find it really encouraging that we were scheduled to finish at nine o'clock and we kept on talking to twenty five to ten, so I find it encouraging and also a little bit worrying that i appear to have about ten PhDs that I need to write up...	E	137
	[LAUGHING]	E	138
Andrew Molloy	...so thank you very much for your comments. I really appreciate it. Something I would like to add is...something that I was thinking about when...when Niall was talking and something that came up when i was interviewing Bill and Dick Mackenzie was the idea of the, kind of, myth of things like the Westling and Castlecourt being something that was deployed by the military to kind of, you know...to kind of disrupt the sectarian violence and try to put an end to it, and this idea of...of resistance which Niall talked about and that, kind of, fundamental contradiction of, you know, the state violence and sectarian violence and the, sort of community cohesion, but...by the save the Shankill campaigns , and things like that. All those contradictions are...are, hopefully, what i'm starting to understand as the process that gives Belfast it's own identity and it's ongoing and there's not one answer to it, and it's just back and forth constantly. So that's something that I really want to start to pursue and whenever, you know...I need to go through this conversation and write it up and really really understand it, there was so much in it, but that the, sort of ideas, that really started to emerge for me, I think, with regards to the architectural theory. But...I'd just like to really thank you very much, and also to thank all the people who took part in the film. All the interviewees, many of whom are here tonight, so i'm very grateful. And anybody who allowed me into their buildings to wander around and point my camera at things. It was...people were very generous and very open, so thank you all. And just a round of applause for the panel.	E	139
	[APPLAUSE]	E	140
Andrew Molloy	...and also for Ciaran Mackel for chairing the panel discussion...	E	141
	[APPLAUSE]	E	142
Andrew Molloy	Thank you all for coming, I hope you enjoyed the film...	E	143
	[SESSION TERMINATES]	E	144

Appendix F – Timeline of Research

Appendix F

Part 2 - Development		Part 3 - Practice	
Date	Activity	Date	Activity
16/01/13	100 day viva	03/02/14	DAS residency begins
07/02/13	To Belfast	22/02/14	City Hall
13/03/13	Sailortown drift	26/02/14	City and Cinema presentation
17/03/13	Queens drift	06/03/14	Templemore Avenue Baths
17/03/13	School drift	06/03/14	Monumental filmmaker
18/03/13	UU drift	08/03/14	Peaceline
20/03/13	Sandy Row drift	12/03/14	Drawing Office
15/04/13	Victoria Park drift	12/03/14	The Mount
23/04/13	Belfast by Moonlight	16/03/14	Conn O'Neill
30/04/13	As I Roved Out	22/03/14	L/Derry Urban Pioneers
30/04/13	Garden Estate	02/04/14	PM&GE interview
15/05/13	My Ghost GPS map begins	04/04/14	St Joseph's
04/06/13	Coming to a Head	06/04/14	Motorway
26/06/13	Tomb	09/04/14	EH&PM interview
04/08/13	Urban Design Academy (Bangor)	16/04/14	BM&DM interview
17/09/13	Mapping walk (PLACE)	16/04/14	BT&JF interview
14/09/13	Mapping walk (EHOD)	22/04/14	MG interview
15/09/13	My Ghost GPS map ends	25/04/14	MP&KL interview
20/09/13	A Pattern Language	25/04/14	Joy St
27/09/13	Mapping walk (QUB)	01/05/14	CM&DH interview
19/10/13	Confirmation viva	13/05/14	Cregagh/Divis/New Lodge
		13/05/14	North Belfast
		27/05/14	Modernism vs Conservationism talk
		04/08/14	Urban Design Academy (Craigavon)
		08/08/14	Sailortown day 1
		09/08/14	Sailortown day 2
		16/08/14	Under the motorway
		19/08/14	City centre
		31/08/14	DAS residency ends
		19/09/14	Culture night screening
		26/01/15	Screening and panel discussion

Key

Presentations

Deriviste

Tour Guide

Interviewer

Filmmaker

Appendix G (DVD 1)

G.1. To Belfast

G.2. As I Roved Out

G.3. Coming to a Head

G.4. TOMB

G.5. Modernism v Conservationism

G.6. Interview 1 - Glendinning

G.7. Interview 2 – Planning

G.8. Interview 3 - Architecture

Appendix H (DVD 2)

H.1. Interview 4 – FAB

H.2. Interview 5 - Sailortown

H.3. Interview 6 - UAHS

H.4. Interview 7 - Housing

Appendix J (DVD 3)

Myths of Belfast

Appendix K (DVD 4)

K.1. Panel Discussion

K.2. Culture Night Interview